VICTORIA & ALBERT MUSEUM

VICTORIAN ENGRAVINGS

HILARY BECK

8848328

975/M/A

VICTORIAN ENGRAVINGS

59 04627016

University of Huddersfield Library
Queensgate, Huddersfield, HD1 3DH

Telephone:
Office hours 01484-472045
Evenings/Weekends 01484-472040

University of HUDDERSFIELD
university library

Class No: 769.942
Suffix: BECK

This book is to be returned on or before
the last date stamped below

EXHIBITION CATALOGUE

21 NOV 2002

WITHDRAWN

VICTORIA AND ALBERT MUSEUM

VICTORIAN ENGRAVINGS

HILARY BECK

LONDON 1973

© *Crown copyright 1973*

HUDDERSFIELD POLYTECHNIC
LIBRARY
- 1 FEB 1980
168450

Photography by Richard Meredith
of the Victoria and Albert Museum

Typographic design by HMSO

£1.30 net

Printed in Scotland for Her Majesty's Stationery Office by R. & R. Clark Ltd, Edinburgh
Dd 133576 K 24

SBN 901486 64 7

FOREWORD

It might have been expected that this Museum, founded in the middle of the nineteenth century to foster the fine and applied arts, would have acquired a comprehensive group of Victorian reproductive engravings. But in fact the acquisitions made at the time amount only to a scattered and not especially typical collection. Accordingly in 1965 a start was made on selective purchases for the Department of Prints and Drawings in an attempt to strengthen its representation whilst these engravings, steadily becoming more difficult to find, were still obtainable. This task was greatly facilitated by the presence, in the stores of Messrs Thos Ross and Son, of a considerable number of early impressions from plates which that firm holds and from which it still sells new impressions. These were made available to the Museum at very favourable prices, and Miss F. B. Pomeroy and Mr P. N. McQueen added to their generosity by making a number of outright gifts.

This wide and varied group, covering the years from 1835 till 1905, takes its place beside the bequest of Thomas Balston, which included a rich selection of mezzotints by or after John Martin. Other important plates, such as *Life at the Sea-side* and *The Derby Day* after Frith, have been purchased individually.

These recent additions have formed the basis of an exhibition of seventy-five prints which is being held in the autumn of 1973 in the Bethnal Green Museum. A selection of fifty engravings from it will subsequently be circulated by the Department of Circulation.

The present monograph by Hilary Beck has been written to accompany these exhibitions and to form a permanent introduction to the subject. The initial work on Victorian reproductive engraving was submitted as an M.A. (Fine Art) Thesis at the University of Cape Town. Her text and the illustrations reveal the technical virtuosity of the Victorian engravers. The introductory essay breaks fresh ground in its account of the organization of the engravers' workshops and the publicizing processes of this highly successful industry. Above all, the selection of images throws a great deal of light on

what was most acceptable to the Victorians in their own contemporary paintings, as well as on the public issues and private interests with which they were most concerned.

GRAHAM REYNOLDS, *Keeper*
Department of Prints & Drawings and Paintings

CONTENTS

	Foreword	*page* 5
I	Introductory note	9
II	Patronage and the Royal Academy	12
III	Engraving in competition with new commercial processes	16
IV	The introduction of the steel plate and its effect on engraving	19
V	The rise of mixed mezzotint over line-engraving and the relationship of these processes to changing subject-matter	24
VI	Romanticism and High Art in engraving	27
VII	Popular genre engraving from Wilkie to Marcus Stone, and contemporary life	32
VIII	From the Pre-Raphaelites to the Aesthetic Movement. The return to etching and the advent of photogravure	38
	Notes	43
	Catalogue	51
	List of books and exhibitions referred to in abbreviated form	71
	Index of painters and engravers	73

I

INTRODUCTORY NOTE

The predilection for story-telling and moralizing which was the dominating feature of much Victorian painting forged the link between the hitherto exclusive world of art and the general public. It was on this factor that the print industry flourished, and the link was effected through the production and distribution of reproductive engravings. For the first time art (in this sense) became available to every class of society, and as much a feature of home life as television is today.

Prints were cheap and large, they could be hung in heavy gilded frames to decorate a wall at a fraction of the price of a painting. There they mirrored all the familiar images of Victorian life and gave shape to the proper sentiments of Victorian domestic ideology. They inspired patriotism by depicting national heroes in their moments of glory, and frequent reassuring portraits of the Queen and her family. Prints also fulfilled one of the roles now assumed by the film, of illustrating novels which, whether by Goldsmith or Dickens, were becoming increasingly popular and more widely read. Prints were an invaluable aid to the evangelical movements. They were also a means of bringing history alive, and of enabling the public to become familiar with the likenesses of famous contemporary figures like Wellington, Peel, Palmerston, Disraeli and the dignitaries of the Church.

The rise of journalism was perhaps mainly responsible for the growth of a homogeneous public which could hold a 'public opinion' and share the same fashions. This new modern literature made facts available and backed them up with pictures. Hence everyone who bought the *Illustrated London News*[1] knew that on 14 February 1855, there were 5,328 wounded men in the hospital at Scutari, and that 315 dead had been buried during the previous week.[2] A wood-engraving of the cemetery at Scutari, from a drawing made on the spot, confirmed this.

There developed enough uniformity in the public taste, for printsellers to risk printing ever larger editions. At the turn of the century copper-plate editions

may have averaged 500 good impressions,[3] but within four decades editions of 20,000 and 30,000 were being printed from the new steel plates, and by the end of the century unlimited editions were possible by means of photogravure.

Printselling was a lucrative business. John Pye[4] recorded that in the early 1840s there were about twenty printsellers in London whose transactions averaged about £16,000 per annum, and that Messrs Graves reached £22,000 in 1844. Between 1847 and 1894 one hundred and twenty-six different printsellers had registered with the Printsellers' Association, and the number of plates declared through that association during the same period totalled 4,823. With the subsequent development of steel-facing copper plates by electrolysis large numbers of impressions could be taken. This, plus the fact that towards the latter half of the century printsellers had associates in Berlin, Paris and New York, meant the world-wide distribution of an incalculable number of prints.

Lettered prints were relatively cheap, but proofs often cost about 10 guineas or more. Publishers traded on the prestige originally attached to proofs, but towards the end of the century the variations and editions of 'artist's proofs' had become so large that the farce was exposed and rejected. Burne-Jones, for example, allowed only 125 proofs to be taken from a plate after one of his paintings before the plate was destroyed.

The public appetite for this kind of decoration, and the general desire to emulate the higher ranks of society which came with growing prosperity, was exploited by bodies such as the Art-Unions. There was a certain typical Victorian duality in their avowed intention to improve the public taste for art. They organized art on the lines of international lotteries, with paintings and engravings offered as prizes. The Art-Union of London was founded in 1836 and there were satellite unions all over the country. In the space of eight years they were found to be controlling funds estimated at £50,000. A sudden mandate for the suppression of the Art-Unions in 1844[5] caused a great stir in the press, particularly in the *Art Journal*, and even Thackeray took up his pen:

> The long-haired ones are tearing their lanky locks; the velvet coated sons of genius are plunged in despair; the law has ordered the suppression of the Art-Unions, and the wheel of Fortune has suddenly and cruelly been made to stand still.[6]

But Parliament decided in favour of the unions, and passed *A Bill, entituled an act for legalizing Art-Unions*,[7] which permitted them to go on operating right into the 1880s.

The engravers were caught in the middle of this boom. Employment had never been so plentiful, yet in order to take advantage of it, engravers were forced to make concessions which were detrimental to their art. They had to alter their methods in order to keep up with the demand and to combat the many alternative methods which were being developed and which threatened their livelihood. The first big change came with the introduction of steel plates, which altered the forms of engraving considerably; the second was the use of photography as a means of transfer in lithography. This eventually meant the end of engraving as a reproductive method. Speed was the main objective. Mezzotint was a faster method than line-engraving, etching was faster than mezzotint, and photogravure superseded all three methods. The public were not particularly interested in the fine quality of a line-engraving, they merely wanted a copy of a painting, and this factor also led to the decline of line-engraving in favour of the more imitative methods like mixed mezzotint, lithography and finally photogravure. Yet the process of photogravure, with which engraving had to compete, eventually proved to be the means of its release. With the general adoption of this process for reproduction, engraving, etching and lithography were able to grow anew as original graphic processes.

If it is assumed that printsellers chose paintings to be engraved more on the sure public appeal of their subject-matter than on their aesthetic merits, then the print industry did more to export Victorian ideas to an expanding Empire than actually to foster a greater understanding of art, let alone the art of engraving.

The art of engraving was in a unique and paradoxical position during the Victorian era. The creative aspects and the traditions of the art declined steadily, while the social aspects, the function of engravings as a mass medium attained more significance than ever before.

II

PATRONAGE AND THE ROYAL ACADEMY

In view of the importance of Royal patronage during the Victorian era, the year of the Queen's accession, 1837, is a relevant point in time on which to base a survey of the collaboration between patronage, the 'Fine Arts' and engraving. The position in England was, from the engravers' point of view, uniquely discouraging. They worked during an era which stressed the 'fine' in 'Fine Arts', yet they enjoyed none of the benefits of the practitioners of those arts, and were excluded from the first rank of the Royal Academy. In response to an appeal made in 1812, the Council had expressed the view that engraving was wholly devoid of 'those intellectual qualities of Invention and Composition, which Painting, Sculpture and Architecture so eminently possess'; 'its greatest praise consisting in translating with as little loss as possible the beauties of these original Arts of Design'.[8]

In June 1836, nine of the leading line-engravers signed and submitted a petition[9] to the House of Commons, which ventured:

> To express a hope that the state of the Art of Engraving will be made a subject of investigation. That, notwithstanding the high estimation in which that Art, as practised in England, is held by surrounding Nations, yet neither the Art itself nor its most distinguished Professors have ever derived, from the Institutions of the Country, that consideration, encouragement or respect which it is presumed so useful a branch of Art may fairly lay claim to; trusting in the wisdom of your Honourable House . . .[10]

By the 'Institutions of the Country' they meant the Royal Academy of Arts. The foundation of the Royal Academy in 1768 had soured the relationship between engravers and other artists by the fact that it was established for the encouragement of painting, sculpture and architecture. Its original laws excluded engraving altogether, and this at a time when English engraving had attained distinction in the hands of William Woollett, Robert Strange and William Sharp. Sir Robert Strange remarked:

No sooner had the Academicians passed this law . . . than they admitted among them M. Bartolozzi, an engraver and a foreigner. The better to cover this glaring partiality, they pretended to receive him as a painter.[11]

This action would appear to have been out of step with practices on the Continent where engravers were honoured. Sir Robert Strange for example was a member of the academies of Paris, Rome, Florence, Parma and Bologna. Under pressure the Academy gave some ground. They passed a law to

Admit six engravers, as associates only; but without the plea of teaching, encouraging or otherwise serving engraving.[12]

An associate engraver was not permitted to hold any offices, nor have any vote in their assemblies. The exhibition of two prints was permitted, but they had to compete with academic paintings for wall space.

G. T. Doo and J. H. Robinson had sought the support of the Queen and Prince Consort and in 1853 the new class of Academician Engravers and Associate Engravers was instituted. Samuel Cousins was the first to be elected Associate in 1835 and Academician in 1855.[13]

The engravers were not placed in complete equality with other members of the Academy until 1928.[14]

The Royal Academy catalogue for 1855 was the first to carry the sub-heading *Drawings, Miniatures and Engravings*, under which four Associate Engravers exhibited.[15] Members and Associate Members were not permitted to belong to any other London society, nor were exhibitors allowed to show their work elsewhere during a Royal Academy Exhibition.

This situation existed for about seventy years, in spite of which English engraving attained distinction, with influence abroad, and it was felt that, unless official encouragement and support was given, the art would be ruthlessly exploited and would decline. This apprehension on the part of the petitioners may have been stirred by another kind of encouragement making itself felt: the presence of the Art-Union of London, which was founded in that same year, 1836.

Shifting patronage and its relation to class is evident in this remark made by Lady Eastlake in her *Memoir of Sir Charles Lock Eastlake*, who was both President of the Royal Academy and Director of the National Gallery. Of changes between 1830 and 1840, she wrote:

The patronage which had been almost exclusively the privilege of the nobility and higher gentry, was now shared (to be subsequently almost engrossed) by a wealthy and intelligent class chiefly enriched by commerce and trade; the note-book of the painter, while it exhibited lowlier names, showing henceforth higher prices.[16]

This had the effect of promoting contemporary painting, which in turn popularized engravings after modern paintings. This liking for modern painting was viewed by the wife of a painter of 'High Art' in a way which still rings with period feeling:

For one sign of the good sense of the *nouveau riche* consisted in a consciousness of his ignorance upon matters of connoisseurship.[17]

As a result of the engravers' petition evidence was taken by a select committee of the House of Commons,[18] and the following questions were asked:

Give us your opinion of the state of the art of engraving as it now exists in this country, and as a means of diffusing taste?

Is the same degree of honour paid to the art of engraving in this country as abroad?

What would be the best means of advancing the art of engraving, or protecting what has been accomplished?

Has not the more direct association of the art of engraving with literature been one of the main causes of the great number of works executed?

The answers showed that in 1836 there were probably five times as many English engravers as twenty years previously, and that foreign students studied in England and took the 'line-manner as practised in England' across the Channel; that lack of respect accorded to engravers in England resulted in them being regarded as a set of 'ingenious mechanics' at home while receiving honours abroad; and that, although book illustration was financially rewarding, it was not the kind of employment likely to elevate the engraver's art. This last remark was made by John Pye, a landscape engraver.

Suggestions made by John Burnet for the encouragement and protection of the art included; (a) that a room in the National Gallery could be set aside for the exhibition of engravings of high standard, and (b) that the British Museum could make its engravings more accessible, particularly to students of the art. The evidence revealed that this was common practice in France, and that some

art exhibitions were actually open to the public free—which horrified the Select Committee. John Pye concluded with the significant remark that, in his opinion, engraving had advanced in England

Through the influence of growing intelligence and our national commercial spirit.[19]

III

ENGRAVING IN COMPETITION WITH NEW COMMERCIAL PROCESSES

The commercial spirit may have increased the numbers of engravers and engravings, but it was also spawning viable successors to engraving.

From about 1810 to 1845 the printing industry was prolific of ideas which threatened the livelihood of engravers. The motivation was speed, cheapness and the production of an exact copy; these specifications suited the printing of trade-cards but did not suit the attitudes of artist engravers. The danger lay in the fact that these methods were expected to streamline not only commercial printing but fine art printing as well. From the engravers' point of view the most challenging processes were those known collectively as 'autographic'.[20] This term applied to all direct processes through which the actual drawing became the printing surface by means of chemical transfer and mechanical conversion, thus eliminating the need for an engraver.

Variations were numerous but they shared common objectives and common media. Most processes aimed to produce a relief plate in a durable metal which could print with type in a platen press. Relief printing had every advantage over intaglio and even planographic printing, in terms of speed and facility, and metal had every advantage over wood and stone. Apart from being durable, and responding to heat, pressure and chemicals, metal responded to magnetism and electricity, which broadened the experimental possibilities.

The production of a relief plate involved working with positive and negative plates, from which emerged the means of multiplying the plate itself, namely stereotyping. This opened the way to printing from durable steel stereotypes of relief woodblocks, and printing from identical blocks in different places simultaneously.[21] The first metal stereotyping process was called Siderography;[22] used in England in 1810, it worked on the varying hardnesses of metals and was an entirely mechanical process subsequently replaced by electrotyping.

A metal relief plate obtained through an 'autographic' process (the transfer of the original drawing) was in effect a combination of elements drawn from the

existing methods: the use of metal, from metal engraving, the quality of relief from wood-engraving, and the 'autographic' quality from lithography. Over-simplification is inevitable in the face of W. J. Stannard's *Art exemplar*,[23] of 1859, which lists 156 different processes on the title-page.

The most successful imitations of other processes were achieved in lithography. Lithographs came on the market looking like wood-cuts, pen and wash drawings, chalk drawings, line-engravings and so on. This facility and the use to which it was put, gave lithography a commercial reputation, hence the partisan view that it was hardly a worthy medium for artists:

> Fine works of art must still remain untrenched upon, as the unsound appearance of lithography, and the constant danger of the stone breaking in the process of printing, precludes all likelihood of it ever being carried to any extent.[24]

The difficulty of stones breaking and designs being lost was solved by the introduction of zinc plates, which Stannard claims were in use since 1830.[25] The above opinion was aired in the *Art-Union* of 1839, while Daguerre had developed photography in 1838, which was to advance lithography greatly. Photography proved the ultimate answer to the question of transfer, and the camera was first used for this purpose in 1855.[26]

Even before the application of these new methods, while comparing lithography to engraving, Raucourt admitted:

> The extreme facility with which drawings are made upon stone, and their being in fact original, gives a great advantage to lithography over engraving: but on the other hand, it must be confessed that, in point of beauty and perfection, nothing has been hitherto produced to be compared with fine line engraving.[27]

Writing in the first quarter of the nineteenth century, he suggested that lithography would provide a valuable and highly preferable substitute to the secondary class of mediocre engravings, though it would not supersede fine line prints.

The changing attitudes to printing, along with the new processes, new presses, new engraving machines and new patrons, no doubt gave rise to the line-engravers petitioning the Government in June 1836. Even in the House of Commons they found themselves competing. Perhaps it was not coincidental that, in the very same month, a Parliamentary Enquiry[28] was being conducted into a project for producing 3,200 medallic illustrations[29] by machine.

John Burnet, in his short autobiography,[30] mentions an Association which was formed by nine line-engravers under the patronage of John Sheepshanks[31] with the object of countering the various inroads being made into traditional line-engraving. Burnet does not say if these were the men responsible for the petition; he only remarks that they were quite unable to hold their position.

IV

THE INTRODUCTION OF THE STEEL PLATE AND ITS EFFECT ON ENGRAVING

The introduction of steel plates gave the real impetus to this expansion in both fields of engraving, and proved to be one of the chief causes of contention between the connoisseurs of engraving and the publishers.

Thomas Lupton[32] was awarded the Isis Medal of the Society of Arts[33] for his success with a soft steel plate in 1822. This plate yielded 15,000 impressions, and was developed after much experimenting with nickel and various alloys. He produced a mezzotint on it, which suggests that from the outset, mezzotint was found to be more suitable to steel than line-engraving.

First, the hardness of steel permitted unlimited printing. This fact alone revolutionized the print industry and caused antipathy among many artists who were forced to see the value of their prints declining because of it. J. M. W. Turner spoke for many when he brashly informed Sir Thomas Lawrence, the then President of the Royal Academy, that he did not wish to be a 'basket artist' because:

> When I got off the coach at Hastings, the other day, a woman came up with a basket of your *Mrs. Peel* and wanted to sell me one for sixpence.[34]

Secondly, steel was much harder to work. Thomas Lupton described his own findings, in a letter to the Society of Arts dated 1 November 1822.[35] To put a mezzotint ground on to a copper-plate usually required completely going over the plate with the rocker between twenty-four and thirty-six (or occasionally forty) times, whereas grounding a steel plate meant going over it as many as ninety times. The compensation for this effort came in the yield, which was eight to ten times that of a copper-plate. But he also noted that care was necessary to prevent the steel plate rusting. With a mezzotint at least half the actual effort of engraving lay in grounding the plate, and this could be carried out by apprentices with a great saving of cost and time. This was not the case with a line-engraving which had to be carried through by the engraver, a process

which could take years. James Henry Watt worked on the plate *Christ Blessing the Little Children* (1) from 1847 to 1855 and remarked on his progress in the margins (see tailpiece). This is a large copper-plate; Watt never engraved on steel according to Slater.[36]

William Sharp expressed his opinion on the various forms of engraving, in a long letter addressed to Mr Charles Warren, dated 29 May 1810.[37] He described mezzotint as 'being almost as quick as drawing'. He wrote:

> Many of them can be begun and finished at the same time that one Engraved Plate can, in greater proportion than twenty to One.

He calculated that ten large line-engravings would employ one individual for at least thirty years, three years to each plate, whereas four mezzotint plates could easily be completed in under two years. He also confirms the small number of impressions given by mezzotint at that time, prior to the introduction of steel, as less than 200. He points out another advantage of mezzotint, namely, the fact that a topical plate could be produced very quickly, which would ensure a good sale while the subject was still in the public eye.

One faster method used by line-engravers before the introduction of steel was the dotted or stippled method of engraving, which meant that large parts of the plate could be engraved by apprentices. Stippling had been introduced in the late eighteenth century as an alternative way of engraving tones, which unlike mezzotint did not depend on the burr, and, being an intaglio process like line-engraving, it could give an equal yield. It also made colour printing easier.

A coincidental change in shoe fashions was said to have effected the boom in stippled prints.[38] Buckles with punched design went out of favour, putting the buckle punchers out of work. They migrated from Birmingham to London, where they found employment punching background draperies onto copper-plates. Though this was good for the buckle punchers, it was regarded as detrimental to the fine art of engraving, particularly by those engravers who had had to serve a long hard apprenticeship. John Burnet, for example, relates how he worked from 7 a.m. to 8 p.m. for seven years while apprenticed to Mr Scott in Edinburgh.[39]

William Sharp noted[40] the comparative easiness of the method and the rapid increase in the numbers of 'Dotters', and he went on to say:

> It is not only easy in its process, but they have advantages over either the Line manner of Engraving or Mezzotinto, by assistants which can be easily procured, and which assistants can without any knowledge of drawing, or any Natural taste perform the greatest part of the labour.

This meant that the principal engraver could be employed on several plates at once. One engraver informed William Sharp that he had acquired £20,000 solely by the work of others, independent of his own work. In addition, these plates could yield over 1,000 impressions and could be retouched 'by persons of inferior abilities' so as to print an even larger number. He notes that from the trading point of view the advantages were prodigious, particularly as the dotting engravers worked on popular portraits, often of the Methodist clergy, for the octavo publications which were so numerous. Six guineas was the regular fee for a small portrait, and Sharp calculated that, if there were approximately 20,000 Methodist parsons, that guaranteed a sum of 120,000 guineas, and the market for portraits seemed inexhaustible.

Stippling was extensively used in the 'Chalk or Crayon manner' as described by T. H. Fielding:

> Chalk engraving is merely the imitation of chalk drawings by means of stipple engraving, and like the latter is a very easy style. The grain which the chalk leaves on the paper is imitated by irregular dots of varied forms and sizes, the whole process is exactly the same as stipple engraving.[41]

Engraving in the chalk manner was superseded by the chalk lithograph, but stippling survived right through the nineteenth century in combination with the other engraving processes. *The Youthful Queen of the Hop Garden* (2), by James Posselwhite after W. F. Witherington R.A., is predominantly stipple-engraving though it was published in 1843, when mezzotint was the rising style.

The introduction of steel affected the actual style of line-engraving. The hardness naturally resulted in finer, shallower lines being engraved. This led to a delicacy which suited small plates and vignettes but was not forceful enough for large plates. Although the change in style did produce some charming results in the hands of E. Goodall, W. and E. Finden and C. Rolls, it also provoked comment like this:

> These works gradually acquired a closeness in the lines, and a minuteness which rendered it almost painful to look upon without a magnifying glass; the consequence was that the character of engraving was lost and good and bad artists brought more upon a par.[42]

This decline is noticeable in the decade following this remark. By 1857 the small steel engravings of H. Mote,[43] for example, show that the real character of engraving had almost entirely disappeared; lively rhythm and tone had been replaced by rigidity and overall greyness.

This technical change meant that work commenced on a very small scale,

but was designed for a large market. Multiplicity produced cheapness and these small engravings were printed in editions of up to twenty or thirty thousand.[44] The main outlet was in the form of illustrated annuals, which thrived during the 1820s and 1830s, and some survived through the 1840s as well. The contemporary advertisements show that the so-called 'highly finished' quality was considered the selling factor of engraved illustration.

Gems of Beauty, advertised 'with twelve highly finished designs after E. Corbould', competed with *Finden's Tableaux*, which offered 'Tales, legends and historical romances, with eighteen highly finished engravings'. *Friendship's Offering* and *Winter's Wreath* advertised a 'chaste selection of embellishments' and was perhaps less glamorous than *The Book of Beauty*, with its engraved portraits of distinguished ladies. These ladies also took an active part in editing and contributing to the annuals.[45] Graham Reynolds describes these annuals as 'half coffee-table book, half girlie magazine'.[46] This style is reflected in the engraving entitled *Beaming Eyes* (5), by Henry Cousins after Charles Baxter, though of a later date.

Perhaps the most popular annual with the longest life was *The Keepsake*, which ran from 1828 to 1857. Among the engravers who worked for it were J. H. Robinson, Charles Rolls, Lumb Stocks, J. Goodyear, W. Staines, and Charles Heath,[47] who supervised it. They worked after paintings and drawings by C. R. Leslie, E. Corbould, E. T. Parris, J. R. Herbert, T. Creswick, F. P. Stephanoff, A. E. Chalon and others.

Romantic legends, dramatic episodes and poems, with titles such as *The Victim Bride*, 1829, and *The Vampire Knight*, 1838, were so popular that the engravings often sold separately in larger versions. For example, *The Appointed Hour* was engraved by Charles Rolls for *The Keepsake* of 1836,[48] where it appeared illustrating a poem. The engraving was made after the painting by J. R. Herbert, R.A.[49] A large plate was then engraved by J. C. Bromley (3). The subject is typical of the melodramatic mood pervading the early annuals.

For a while this kind of work absorbed the leading talent of the day, which included, in addition to those mentioned above, the landscape engravers J. T. Willmore, A. Raimbach, W. R. Smith and R. Wallis, who were all engravers after Turner. In fact seventeen engravings after Turner appeared in *The Keepsake* between 1828 and 1837,[50] which no doubt shows that such a publication was a respectable outlet for engraving, and consequently drew in many line-engravers who were being forced out of large-scale work by the rise of mezzotint. The final consequence was that, when the annuals failed, the engravers were left with their engraving style spoilt by the very fine work. Writing in 1844,

T. H. Fielding gives an account, which seems itself to be flavoured with *Keepsake* poignancy:

But the fashion for annuals, like all other fashions passed away. One by one they sank into oblivion, and left the artists they had helped to create, to seek an existence in other countries, or by attempting some other branch of the profession. The public, weary with seeing in every shop and on every table the beautiful engravings which steel plates had showered upon the land . . . was glad to turn to something else, and mezzotint became the fashion.[51]

V

THE RISE OF MIXED MEZZOTINT OVER LINE-ENGRAVING AND THE RELATIONSHIP OF THESE PROCESSES TO CHANGING SUBJECT-MATTER

Steel cancelled out the one factor which had previously kept mezzotint prints in the minority, namely the fact that the rich velvety tones are dependent on the burr left by the rocker, and the burr on a copper-plate was flattened in the printing press after about 100 impressions. Steel removed this hazard and put mezzotint into competition with line.

Another advantage was that the method of working from dark to light made mezzotint easier to alter and correct; it meant rocking over the faulty area to make it black again. A line-engraving was more laboriously altered by punching out and burnishing the mistake until the area printed white and then re-engraving; steel enhanced this difficulty.

Plates were deliberately altered sometimes, to represent different people and a different event. This meant considerable financial saving, but it could not be done easily with a line plate. A mezzotint, for example, engraved in 1837 of *Her Majesty the Queen leaving Windsor Castle for the Review* showed the Queen on horseback with the Belgian King, Lord Hill and the Duke of Wellington. In 1855 the same plate was republished as '*The Alliance*' *The Visit of the Emperor and Empress of France, 1855* (4)—The Belgian King had become Prince Albert, Lord Hill had become the Emperor Napoléon III, and the Duke of Wellington, who died in 1852, had become the Empress Eugénie and her horse. Also, the ostentatious plumes of the Duke's militia had modestly subsided.

Mezzotint, being a tonal method, facilitated the imitation of painterly qualities. The fine gradation of tones achieved by scraping and burnishing made it a perfect technique for the translation of portraits, soft drapery and the darker tones of interior settings. The French influence was common in the so-called 'fancy subjects' treated by early nineteenth century mezzotinters, for

example *Souvenirs* and *Regrets* by S. W. Reynolds on the subject of women in bed.[52]

The imitative capabilities of mezzotint were in line with the growing tendency toward mere reproduction, which assured the ultimate success of photogravure.

John Martin was one of the first to respond to the qualities of the soft steel plate and its suitability to mezzotint. In 1822 he began a copper-plate engraving of *Joshua Commanding the Sun to Stand Still* (R.A. 1816), which was to follow up the big success of his first large mezzotint, *Belshazzar's Feast*, in 1820. On hearing of Lupton's invention, he scrapped the copper plate and started again on a large steel plate.[53] The mezzotint was successfully published in May 1827.[54]

Rawlinson records that J. M. W. Turner tried steel mezzotint from 1824 to 1826, then abandoned it, possibly because the process naturally tended to be too black for his paintings of light.[55] Conversely, it seems likely that it was exactly this dark, dramatic characteristic of mezzotint which John Martin found so sympathetic to his own apocalyptic vision.[56] Exceptionally, the mezzotints of David Lucas were fine translations of Constable's 'Chiaroscuro of Nature' in the *English Landscape*.[57]

There was, however, an accepted view that mezzotint was not the best medium for landscape: it was too dark and furry and lacked any inherent movement. Line, on the other hand, gave control of rhythm and contour and facilitated the rendering of brilliant lights by means of swift broken strokes and the gradations of aerial perspective by variation in the weight and scale of cross-hatching.

The three leading line-engravers of the eighteenth century, Sir R. Strange, William Woollett and William Sharp, had all worked almost exclusively on landscape. The formal disciplines of line-engraving had also made it the obvious choice for rendering classical subjects (e.g. 11) and for copying the antique. Portraiture, the third category, had long been the preserve of the mezzotinters and the nobility.

The introduction of steel plates upset the established order. Landscape could not compete on a large scale without looking rather flat and grey; it shrank and developed the 'high finish' which steel conditioned. Mezzotint began to take over the market of the large plates, and the portrayal not only of the nobility, but of the peasantry and their way of life, of abstract themes like *Guilt and Innocence*,[58] and of animals as domestic pets rather than as part of a sporting scene or rural landscape. Landscape so declined that even a privately

published copper plate by E. Goodall after Turner could not find a market.[59] The earlier form of classicism, to which line-engraving had been particularly well suited, went out of fashion. By the time the later brand of classicism practised by Lord Leighton (53), Sir Lawrence Alma-Tadema (56), and Albert Moore (54) became popular, mezzotint, etching and photogravure were the chief methods of reproduction.

In 1839 a contemporary reviewed the position of engraving and concluded:

> Steel has therefore been highly detrimental to fine line prints of large size, while it has been the means, in a very high degree, of fostering the art of mezzotinto . . . we may hope to see a combination of line with mezzotint which may ultimately prove beneficial to both.[60]

This is what happened; apart from one or two exceptions,[61] most engravers turned to mixed methods.

VI

ROMANTICISM AND HIGH ART IN ENGRAVING

The term Victorian engraving immediately suggests Victorian genre subject-matter, anecdote, prettiness, sentiment amid suffocating detail, well-to-do piety or virtuous poverty. This may be the prevailing mood of the engravings of the mid-century, but Victorian engravings actually span a much wider period and reveal great changes in mood. In fact they could be said to extend from Byron to Beardsley, with the *Vicar of Wakefield* intervening.

The romantic mood of the illustrated annuals of the 1830s has already been noted. Byron's works *The Bride of Abydos*, *The Corsair*, and *Don Juan*, which were first published in 1813, 1814, and 1819 to 1824, were frequently illustrated;[62] even Ford Madox Brown treated the subject of *Don Juan and Haidée* as late as 1873.[63] A good example of English Romanticism, influenced by French Romanticism, is the early work by Sir Edwin Landseer, *The Hunting of Chevy Chase*,[64] exhibited at the Royal Academy in 1826, and engraved by Charles George Lewis in 1835.

Géricault's *Raft of the Medusa* was exhibited at the Salon in 1819 and later brought to England, but Turner had already interpreted the feeling in *The Shipwreck* as early as 1805. Charles Turner applied for the engraving rights to this painting and produced an aquatint. This opened a new field for J. M. W. Turner, whose collaboration with Charles Turner on the *Liber Studiorum* began in 1806.

The romantic situation of man, perilously at the mercy of the elements, took on a wholly imaginative, almost supernatural aspect in the mind of John Martin. At the age of twenty-three he painted *Sadak in Search of the Waters of Oblivion*,[65] which was exhibited at the Academy in 1812 and bought by a governor of the Bank of England.[66] The mezzotint (7), attributed to Alfred Martin by Balston, was made after the second version of the painting.[67] Another engraving was made by E. J. Roberts for *The Keepsake* of 1828.[68] The diminutive figure of Sadak clings to a precipitous ledge among torrents of water.

Eric Newton described the three moods created by Martin as, firstly, daemonic vengeance, nature turning on man with lightning and earthquakes as in *The Great Day of His Wrath*;[69] secondly, radiant serenity with immense distances bathed in celestial light as in *The Plains of Heaven*;[70] and, thirdly, man dwarfed by his own gargantuan creation, glittering palaces, terraces and giddy perspectives as in *Belshazzar's Feast*.[71] Newton spoke of 'the megalomania that was John Martin's speciality' and concluded that the appetite for apocalyptic visions persists in the Hollywood spectacles, which he described as limited in comparison.[72]

Martin's work was very popular. He was ranked with Turner as one of the greatest painters of his day, and his paintings were taken on tour, even to America, accompanied by lecturers. The three brilliant mixed mezzotints by Charles Mottram of Martin's last trilogy, which he called his 'grand and solemn pictures',[73] *The Great Day of His Wrath*, *The Plains of Heaven* and *The Last Judgement* (8–10), were published as a set two years after Martin's death in 1854. The Judgement pictures had been his last works, painted between 1851 and 1853. 1,225 sets of proofs were declared and the number of prints was probably very large.

Ruskin disliked the fact that Martin was spoken of in the same breath as Turner; he said:

> Martin's works are merely a common manufacture as much makeable to order as a tea-tray or a coal-scuttle.[74]

Martin could not be judged by Ruskinian standards of truth to nature and could not be accepted by anyone under Ruskin's influence, neither could he be taken seriously by the painters of modern life or any of the Classic Revivalists. He was subsequently quite unacceptable to the protagonists of the Aesthetic Movement, and out of tune with the *fin de siècle*, which explains why, when his reputation died in the early 1870s, he was forgotten for about seventy years, until he could be reviewed with the twentieth century understanding of surrealism and disregard for high moral purpose.

Martin's work is best seen in his mezzotints, as his painting is considered to have been often merely a stage in the production of an engraving. Between 1823 and 1842 he produced about one hundred engravings including fifteen large ones and two sets of twenty-four plates illustrating *Paradise Lost*. Impressions of the large and small plates in this brilliant series are in the Department of Prints and Drawings.[75] He considered *The Deluge* to be the greatest of

all his works, and Balston regards his large mezzotint of it (1826) as the most sensitive of all his engravings.[76]

Martin's dark imagination seems reflected in the writing of Edgar Allan Poe, particularly works like *A Tale of the Ragged Mountains*:

> I found myself at the foot of a high mountain, and looking down into a vast plain, through which wound a majestic river. On the margin of this river stood an Eastern-looking city . . . a wilderness of balconies, of verandahs, of minarets, of shrines . . .

and *A Descent into the Maelstrom*:

> Here the vast bed of the waters, seamed and scarred into a thousand conflicting channels, burst suddenly into frenzied convulsion—heaving, boiling, hissing—gyrating in gigantic and innumerable vortices . . . The mountain trembled to its very base, and the rock rocked. I threw myself upon my face and clung to the scant herbage in an excess of nervous agitation.

These tales were first published in London in 1845.[77]

G. M. Young, in a letter to Thomas Balston, remarked on the Martinesque character of the designs for the Crystal Palace and noted similar characteristics in certain poets of the time. Martin's influence, as he says, was

> . . . hardly to be avoided at a time when prints of Babylon and Belshazzar were before every eye. It all points to an idiom, a visual idiom, which was forming about that time, and which, but for the tremendous deflection of the Gothic revival, might really have created an industrial architecture.[78]

Martin had a rival in Francis Danby, who came to London from Ireland in 1813. He was four years younger than Martin and some of his work was very similar, dark and melodramatic. His painting *The Delivery of Israel out of Egypt*[79] (R.A. 1825) was engraved by G. H. Phillips under the title *The Passage of the Red Sea*[80] in 1829. That engraving and *The Opening of the Sixth Seal* by the same engraver,[81] published the following year, are both strongly Martinesque.

The deluge seems to have been a dominating idea. It was treated by many artists including Turner (*The Deluge*, R.A. 1813) and William Etty, whose painting of that title is in the Victoria and Albert Museum.[82] Etty was in the unique position of being a superlative painter of the nude at a time when nudes were going out of fashion. The nude in Victorian painting could later only appear heavily disguised. One gets the impression that some kind of excuse

was always necessary; either a subject could be chosen which demanded a nude, as in *Lady Godiva* (12), or the subject was set in classical times, which allowed Alma-Tadema to put Victorian ladies into Roman baths, or else the nude was obviously drawn from a classical model and not from life, as seen in the engraving of *Lady Godiva*, which appears to be after a marble statue. The unwholesome aura surrounding the nude was suggested at the Royal Academy itself, where men under the age of twenty were not allowed to study the female nude unless they were married.

The classical nude was an ideal subject for the formal discipline of line-engraving. William Etty's vast canvas, entitled *The Combat—Woman pleading for the Vanquished; an ideal group*,[83] was no. 1 in the Royal Academy exhibition of 1825. It was drawn in the grand manner and is described by Boase as 'one of the most striking triumphs of English High Art'.[84] It was exhibited the following year at the British Institution and twice at the Royal Scottish Academy in 1831 and 1844. The fine line-engraving, made by George Thomas Doo (11), was published in 1848 and again in 1849.

John Martin bought the painting in spite of (or perhaps because of) its very large size of over 10 × 13 feet in a moment of 'enthusiasm which he afterwards regretted',[85] and it is now rolled up in the National Gallery of Scotland, but is well known through the engraving.

Venice was to Etty the 'birthplace and cradle of colour and idol of my professional life'.[86] William Hilton on the other hand, was a painter of High Art closer to French influences, particularly Boucher. His *Rape of Europa* of 1818 is a good example. It was engraved in line by Charles Heath.[87] William Edward Frost, who studied under Hilton, painted a drifting underwater scene illustrating Milton's *Comus*. It was entitled *Sabrina* and was engraved by Peter Lightfoot for the Art-Union of London in 1849 (13). Thackeray, writing in *Fraser's Magazine* in 1845, waxed lyrical:

> His picture is like a mixture of very good Hilton and Howard raised to a state of genius . . . a fine sweeping composition of the beautiful fairy figures, undulating gracefully overhead.[88]

A more rigid disciple of the old masters, particularly the Italian, was Sir Charles Lock Eastlake, whose *Hagar and Ishmael* was accepted as a diploma picture in 1843. It was engraved in line by F. E. A. Bridoux and Smith[89] for the Art-Union of Glasgow in 1848.

There was an important exhibition of old masters at the British Institution in 1815, and from the early 1800s up to the 1840s old paintings flooded into

England. The importation of old paintings was said to have reached from 10,000 to 12,000 annually by 1844,[90] which included a number of forgeries. A surfeit was reached, and in spite of Benjamin Haydon's attempts to keep High Art in the lead, taste was changing by the mid-1840s. High romance appeared inconsequent in the context of penny postage, the Factory Act, and the failure of the potato crop in Ireland.[91]

VII

POPULAR GENRE ENGRAVING FROM WILKIE TO MARCUS STONE, AND CONTEMPORARY LIFE

> The heroic, peace be with it! has been deposed; and our artists, in place, cultivate the pathetic and familiar . . . The younger painters are content to exercise their art on subjects far less exalted; a gentle sentiment, an agreeable, quiet incident, a tea-table tragedy, or a bread-and-butter idyl, suffices for the most part their gentle powers. Nor surely ought one to quarrel with this prevalent mode. It is at least natural, which the heroic was not.[92]

This pronouncement was made by Michael Angelo Titmarsh, alias W. M. Thackeray, in a letter to the *Pictorial Times* on 13 May 1843.

He had walked through the Academy exhibition that year and noticed, apart from Eastlake's *Hagar and Ishmael*, a preponderance of 'simple and homely themes'. There was Frank Stone's *Last Appeal*, C. R. Leslie's scene from *The Vicar of Wakefield* and his coronation picture with its 'pious and charming head of the Queen'.[93] Those adjectives apply widely among Victorian genre paintings. There was a biblical subject by J. R. Herbert, *Christ and the Woman of Samaria*,[94] and two anecdotal paintings by Richard Redgrave, *Going to Service* and *The Poor Teacher*,[95] which Thackeray felt to be 'inspired by that milk-and-water of human kindness, the flavour of which is so insipid to the roast-beef intellectual.'[96]

While condemning what he called drivelling, hysterical sentimentality, Thackeray was wholly in favour of simple unpretentious themes:

> An ass will go and take the grand historic walk, while, with lowly wisdom, Mr. Frith prefers the lowly path where there are plenty of flowers growing and children prattling along the walks.[97]

He suggested that W. P. Frith's *Good Pastor*[98] ought to be exhibited abroad to show what English artists could do.

William Mulready, painting in brilliantly light key, portrayed simple country incidents with no affectation, as seen in *Giving a Bite*,[99] which was engraved

by H. C. Shenton.[100] Another painter of simple anecdote, William Collins, achieved an early success with his painting *The Disposal of a Favourite Lamb* (1813), set in a farmyard, and the engraving is said to have run into an edition of 15,000.[101] The Daniel Maclise painting *Irish Girl; Burning the Nuts* was published under the popular title *A Peep into Futurity* (15).

Both Mulready and Collins were friends of Sir David Wilkie. He painted Mulready as the lover in *Duncan Gray*,[102] which was engraved by F. Engleheart in 1828 (14), and he corresponded regularly with Collins. Wilkie came down to London from Scotland about 1806, followed shortly by the engraver John Burnet, who with Charles Fox, G. Greatbach and Abraham Raimbach, engraved many of his paintings. Wilkie's rustic interiors and lively peasants, followed the style practised by the Dutch low-life painters, especially David Teniers and Jan van Ostade. The taste for genre subjects was firmly established by Wilkie, and developed into a taste for the more sophisticated urban genre which typified the later decades.

Wilkie's *Village Recruits*,[103] painted before 1805, subsequently engraved by Charles Fox in 1838, was the forerunner of paintings such as *Distraining for the Rent*[104] and *Village Politicians*, both engraved by Abraham Raimbach. John Burnet engraved *The Jew's Harp*, which was his first large plate and through which he met the eminent engraver William Sharp. He also engraved *The Blind Fiddler*[105] in the manner of Cornelius Vischer,[106] which was a great success and, according to George Doo and James Watt, their master Charles Heath had a proof hanging in his studio. Engravings after Wilkie became very popular: his first copyright was valued at only 50 guineas, but the copyright for *The Chelsea Pensioners*,[107] published in 1831, cost 11,000 guineas and was bought by Boys & Graves together with Burnet, who engraved it.[108]

It is interesting that, when Wilkie went abroad, the artist who impressed him most was Correggio, but he was also much influenced by Velasquez. His style changed completely, as seen in *Napoleon and the Pope*,[109] which was engraved by John Henry Robinson and published in 1848.[110]

Another Scotsman, Thomas Faed, took over the field of rustic anecdote. His style was heavy and the sober sentiment obvious, as in *The Poor; the poor man's friend*[111] and *The Mitherless Bairn*.[112] William Henry Simmons was, by the quality and quantity of his plates, one of the leading Victorian engravers. He engraved many plates after Faed including *Sunday in the Backwoods* (16) and *The Last of the Clan* (17), published in 1863 and 1868. This latter subject concerned emigration, or poverty and Highland clearance leading to emigration and the break-up of families. It was much on the public mind from about

1851 onwards, when the discoveries of goldfields in Australia and California and the fact that New South Wales ceased being a penal settlement about 1840, gave impetus to the growth of the colonies. Paintings on this subject were frequent during the 1850s and 1860s, for example, *The Emigrant's Departure*[113] by Thomas Faed, the *Emigrant's Letter*[114] by J. C. Hook, *The Departure—2nd Class* (38) by Abraham Solomon, of which there were several versions, the earliest dated 1854, and, most famous of all *The Last of England*[115] by Ford Madox Brown, 1852-55, suggested by Thomas Woolner's departure for Australia in 1851.

Landseer frequently painted in the Highlands and at Balmoral. He was a friend of the young Queen and Prince Albert and taught them to draw animals and to etch. He was thirty-five when Victoria ascended the throne in 1837, and that same year he exhibited *The Old Shepherd's Chief Mourner*.[116] This painting shows the changes that had come about. It contains several typically Victorian elements. The animal is domestic rather than pastoral or sporting, the scene is indoors rather than in a landscape. and the dog is burdened with human emotions of grief and fidelity. Over all is the presence of death. The painting was originally engraved by B. P. Gibbon in 1838;[117] it was engraved again by F. Hollyer in 1869 (18) and on both occasions the companion work, *The Shepherd's Grave*, was also engraved (19). Two lithographs of *The Old Shepherd's Chief Mourner* were produced by Jacob Bell[118] and C. S. Mann's manuscript *Catalogue raisonné* has a photograph of an engraving by C. G. Lewis.[119] This was the kind of popularity accorded to Landseer's works, and it was due largely to the world-wide circulation of his prints.

Artists owed a great deal to their engravers. Landseer was fortunate that his first plate of any consequence, *The Highland Drovers* (21), was made by the fine engraver James Watt, who had bought the copyright for 200 guineas. The excellence of the plate earned thousands of pounds; thus Landseer's reputation grew and his copyright rose partly as a result of Watt's skill.[120]

Consequently the publisher Henry Graves had to pay 3,000 guineas for the copyright on *War* and *Peace*. *The Printsellers' Association List of Engravings* records no less than 271 plates after Landseer, which, multiplied by the size of the editions and the fact that plates were frequently reprinted, indicates an issue of hundreds of thousands.

What has been described as 'the fatal recipe of Landseer's success'[121] was established as early as 1824 with *The Cat's Paw*,[122] and his reputation lasted almost to the end of the century. In 1874, the year after his death, £10,000 was paid for *The Otter Hunt*,[123] which was the highest price ever paid for a modern

picture apart from its copyright value.[124] Landseer was an animal lover, yet there is a kind of sadism by proxy in works like *The Cat's Paw* and *The Stag at Bay*[125] which was apparently enjoyed by Landseer's public. The latter was engraved thrice, by Tom Landseer, Charles Mottram and George Zobel;[126] and these plates were published by three different publishers, all paying for the rights. Two other plates of portions of the painting were engraved by Alfred Lucas and A. F. Soilleux under the title *Defiance*.[127] *The Otter Hunt*, so highly thought of in 1874, is one of Landseer's most unpleasant efforts in terms of sporting bestiality.

The copyright often formed a considerable part of the profit of painting, for example, the *Monarch of the Glen* was sold for 800 guineas (after the Government had refused to give £300 for it) and the engraving rights for 500 guineas. It had been intended for the Refreshment Room in the House of Lords. It conveys a kind of splendid arrogance, and Tom Landseer's engraving of 1852 (20) enjoyed great popularity. Even in 1880 it was famous enough for *Punch* to produce a political cartoon based on it, entitled 'Punch's essence of Parliament'. Richard Ansdell, of Liverpool, rivalled Landseer as an animal painter, but did not have his technical facility and compensated, so it seems, by painting on a pretentious scale. His *Just Caught* (23) was engraved by Alfred Lucas in 1872.

The presence of moral purpose is an inevitable feature of much Victorian painting until the Whistler revolution. The problem of slavery was treated by Ansdell in his painting *The Hunted Slaves* (24), based on one of H. W. Longfellow's poems on slavery written in 1842. It was painted in 1861, twenty years after The Anti-Slavery Society had held its world conference in London in July 1840, yet the number of proofs declared was unusually large, which suggests that the issue was still burning in 1865, when the print was published. In spite of the evangelical spirit of the first half of the century, and the large number of missionary societies, there was growing agnosticism, which paintings such as *The Scoffers* (25) seem designed to combat. It was painted by Alfred Rankley and engraved in 1852 by Henry Thomas Ryall.

Prints on pious themes were popular right through the century, but as early Victorian earnestness gave way to the comfortable worldliness of the 1890s, the reason for their popularity becomes more ambiguous. Prints such as *The Soul's Awakening* (22) of 1890, *Lead Kindly Light*[128] of 1892, and *The Soul's Thanksgiving*[129] of 1896, hardly seem to concern the soul at all; on the contrary, they are all sensuous studies of fashionable ladies swooning ecstatically in the manner of Bernini's *Saint Theresa*. A far cry from Webster's *Cottage Piety*[130] of 1836. Valentine Bromley painted another kind of Victorian pin-up, a nude

wreathed in exotic flowers and entitled *Flora* (26). The fine rich mezzotint, published in 1876, was made by Thomas Lewis Atkinson, who learnt the art of mezzotint from Samuel Cousins, with whom he worked for seven years. The change in feeling is also noticeable in the perennial themes of courtship and marriage. Charming prints like W. H. Simmons' mezzotint after M. F Halliday's *Measure for the Wedding Ring* (27), painted in 1855, gave way to the sickly productions of Edward Blair Leighton, like *Sweets to the Sweet*,[131] which was printed by photogravure in 1901. The pinkish painting of Marcus Stone, which gave rise to prints such as *A Welcome Footstep*,[132] was a fashionable stage in the decline. Mary Clive, writing of her childhood memories of seaside lodging houses, aptly described such works as 'Dorothy pictures' and remarked 'For years I imagined that there really had been a time when girls went about dressed in nightgowns and big hats!'[133]

Heroism and patriotism, particularly on the field of battle, guaranteed the popularity of prints such as *The Champion of England*.[134] While they enjoyed domestic comfort at home, the Victorians were very warlike abroad. In the forties there was the Afghan War followed by war in the Punjab; in the fifties the Crimean War (1853-56), the Indian Mutiny (1857-59) and war with China; in the sixties war with Abyssinia; in the seventies the Russo-Turkish War, the Massacre at Kabul, the Zulu War and war with Afghanistan again; in the eighties war with Egypt; and in the nineties the Boer War. Consequently, death, heroism, widowhood and separation, were prevailing themes. The aggressive, triumphant mood is expressed in *Fight for the Standard* (28) by H. T. Ryall after Richard Ansdell. It was published in 1861 and the mood is contemporary, yet the actual incident took place during the Battle of Waterloo. *Eastward Ho! August 1857* (29) and *Home Again* (30), painted in 1858 and 1859 by Henry Nelson O'Neil, show a more realistic side of war, troops departing and returning from the Indian Mutiny. The pair of mixed mezzotints was made by William Turner Davey and published in 1860 and 1861.

The Crimean War so shook the English public that even a painter of allegory and fairies like Sir Joseph Noël Paton felt compelled to comment. His *'Home!' Return from the Crimea* (32), 1856, was engraved by H. T. Ryall the same year. Two years later the rising at Cawnpore, during which nearly 600 English women and children were massacred, resulted in the painting *In Memoriam*, which was finely engraved in line and stipple by William Henry Simmons and published in 1862 (31).

Back in peaceful England people were either pursuing pleasure or moralizing against it. *The Pursuit of Pleasure: A Vision of Human Life* (33) was seen by

Sir J. N. Paton as a Bacchanalian folly inviting divine wrath. The plate, engraved in line and stipple by H. T. Ryall, took several years to complete; it was declared in 1859 and only published in 1864. William Powell Frith preferred to paint what he actually saw, hence *Life at the Sea-side. Ramsgate 1854* (36), *The Derby Day* (34) and the elegant casino, the *Salon d'Or, Homburg* (37). The Victorians crowded to the Royal Academy to see themselves in these paintings of modern life. The engravings came out soon afterwards, engraved by C. W. Sharpe, A. Blanchard, and C. G. Lewis respectively. Victorian travel and tourism, made possible by the growth of the railways, provided amusing subjects for genre painters. Hence Frith's painting of *The Railway Station* (35), engraved by Francis Holl in 1862, and Abraham Solomon's pair *The Departure—2nd Class* (38) and *The Return—1st Class*, both set in railway carriages, raise similar social questions as those asked by Daumier in *La Première Classe* and *La Troisième Classe*. Charles Rossiter's *To Brighton and Back for 3s. 6d.*[135] and Augustus Egg's *Travelling Companions*[136] are other examples.

It was not enough for a genre painter to choose a subject and paint it without comment. He was obliged by the character of the times to inject a story with a moral. Frith, always with an eye on the market, painted *The Road to Ruin* (39-42) as a serial in five parts, in contemporary settings, with a moral. The idea was Hogarthian and the Art-Union of London found it suited their purpose. They bought the copyright and published the series for two guineas a set in 1882. In the same year H. Blair Ansdell published 15,000 photogravures of Frith's other series *The Race for Wealth*. That was suitably titled in view of Victorian materialism and Frith's own business-like attitude to his profession. Reitlinger notes that Frith sold *Derby Day* to Jacob Bell for £1,500 and then made a further £2,250 through the engraving rights, which he retained. Lloyd made £3,000 on the engraving and exhibition rights on *Life at the Seaside. Ramsgate 1854*. In 1878 *The Road to Ruin* was sold for £6,300; by 1919 it could only fetch £460;[137] but by 1962 the value had increased to £7,200.

VIII

FROM THE PRE-RAPHAELITES TO THE AESTHETIC MOVEMENT. THE RETURN TO ETCHING AND THE ADVENT OF PHOTOGRAVURE

Graham Reynolds has said that the Pre-Raphaelite Brotherhood crystallized the idea of painting from modern life although they did not do so themselves.[138] They believed that painting should be as literal and accurate as possible, and that subject-matter should convey significant truths and not sentimental banalities. Millais was equipped with outstanding technical facility, Holman Hunt with moral intensity and Protestant literalism, and Rossetti with poetry and a sense of intellectual tradition.

'Ay, but to die and go we know not where; . . . 'tis too horrible!' was the quotation from Shakespeare's *Measure for Measure* which Holman Huntchose to illustrate in his painting *Claudio and Isabella*.[139] The tense atmosphere and violent colouring contradict the general complacency of the genre painters, and mark the radical change brought about by the Pre-Raphaelites. It was engraved by William Henry Simmons (43) and only published in 1864, although the copyright was bought by Gambart & Co. in 1856 and the painting was finished in 1853. There is a noticeable time-lag in the publishing of prints after Pre-Raphaelite paintings, due to the rather slow public recognition accorded to them.

Gambart bought the copyright for *The Light of the World*[140] for £200 the same year and it was also brilliantly engraved by W. H. Simmons (44). Holman Hunt had already painted his second version of this work before this print came out in 1860. Its extreme literalism could not fail to capture the public 'imagination', and it subsequently became one of the best known Victorian works of art. W. H. Simmons also engraved Millais's *The Proscribed Royalist* (45), which was published within five years, perhaps because in a way it fitted into an existing tradition of historical subject-painting. The cavalier is said to be a portrait of Arthur Hughes.

Millais's painting of *The Huguenot*, torn between his faith and his love of the girl, shows the same tender feeling which pervades *Autumn Leaves* and *The Blind Girl*, but which became dissipated during his later career. The mezzotint was made by Thomas Oldham Barlow (46). Pre-Raphaelite intensity had faded by 1860, when Millais painted *The Black Brunswicker*, which he thought of as a complement to *The Huguenot*. Here military glamour and the call of war have replaced religious fervour, and the begging dog is also gratifying the current taste. The girl is a portrait of Kate Dickens. The engraving by T. L. Atkinson (47) appeared in 1864, and is a skilful example. Rossetti's work was apparently not to the public taste, as *The Printsellers' Association* lists only three plates, and these were published as late as 1880 and 1901. Holman Hunt's subject-matter was more marketable. His *Shadow of Death*,[141] for example, was published in 1877 in a large edition starting with 4,110 'proofs'. The painting was sold with all rights to Agnew in 1874 for £11,000.

Burne-Jones, who worshipped Rossetti, became the centre of the second phase of Pre-Raphaelitism. It differed entirely from the original movement. Rhythmic design replaced angularity, sensitive, imaginative colour replaced brilliant day-light colour, and the sense of mystery and legend excluded all possibility of the kind of English social realism which the former had given rise to. Burne-Jones's dedication to form and colour anticipated the central creed of the Aesthetic Movement, 'Art for Art's Sake', and the tangled fronds of his Briar Rose eventually merged into the forms of Art Nouveau.

A distinction must be made here between reproductive engraving after paintings by Burne-Jones and his designs, printed by Morris at the Kelmscott Press, which do not come within the scope of this survey. Almost without exception his paintings were reproduced either by etching, in small editions, or by photogravure, in large editions, and this was the trend towards the end of the century.

The *Briar Rose* series (48-51) was printed by photogravure from the second series of paintings executed in 1890. *Vespertina Quies* (52), on the other hand, was etched by Émile Boilvin in 1890, and the plate was destroyed after an edition of 300 proofs on vellum had been taken. Another example of an etching printed on vellum is Frank Dicksee's *Hesperia* (58). Only 125 proofs of *Psyche's Wedding* were taken before that plate was destroyed. Burne-Jones, in authorizing these small, select editions of signed proofs on vellum, was opposing the cult which had developed around 'proofs'. It was a cult fostered by publishers with commercial motives. A hierarchy of 'proofs' at ascending prices was the result. The plain, lettered print was the cheapest, then there was the lettered

proof, the proof before letters on India paper or plain, the artist's proof with remarque on India or plain, the artist's proof with remarque on Japan, and the signed artist's proof on vellum. The remarque, or small motif engraved in the margin, derived originally from the kind of spontaneous marginalia seen on James Watt's plate *Christ Blessing the Little Children* (1 and tailpiece), which in turn seems related to the tradition practised by medieval scribes. However, in the late nineteenth century it was merely a sterile affectation, as seen in *He loves me—He loves me not!* (57), which increased the commercial value of a print.

Foreign etchers were employed for most of the plates after Burne-Jones's works. Toward the end of the century they took over much of the work previously carried out by English engravers. Another practice popular at this time was printing in brown rather than black, as seen in the etching by C. O. Murray after J. Y. Hunter, *My Lady's Garden* (59).

Mid-century interest and research into real life gave way to an escapist reaction as the century wore on. The later Pre-Raphaelite following lost themselves in Arthurian myth, and the Victorian Neo-Classicists, as Graham Reynolds says, deliberately turned away into the Age of Gold.[142] Sir Edward J. Poynter and Sir Lawrence Alma-Tadema reproduced all the trappings of ancient Rome with studious accuracy, as seen in *The Greek Dance* (55) painted by Poynter in 1900, and *The Baths of Caracalla* (56) by Alma-Tadema, both of which were reproduced by photogravure and published by Arthur Tooth in 1900. This factual rather than romantic understanding of the antique was in line with the advance in archaeological research. The original impetus had been given by the importation of the Elgin marbles in the early 1800s.

The most Olympian character was Lord Leighton,[143] whose sensual appreciation of form, especially the ideal human form, was entirely classical. The Victorian predilection for human sentiment and anecdote, which lingered vapidly in the work of Alma-Tadema, for example *He loves me—He loves me not!* (57) is absent from Leighton's work. The relaxed, luxurious style of Leighton's *The Garden of the Hesperides*[144] is far removed from the earlier form of classicism seen in Etty's tense composition *The Combat*.

Albert Moore was a Neo-Classicist only by virtue of his subject-matter. He was an intellectual recluse, and his meditations on form and colour bring him closer to Vuillard and Bonnard than to any of his contemporaries, with the notable exception of Whistler. A mezzotint by T. G. Appleton after Moore's *The Dreamers* (54) was published in 1898.

The internationalism of the artistic scene during the last decades was marked

by an influx of French artists, stemming partly from the troubles in France in 1848 and 1870-71. Amongst these was James Tissot, whose preoccupation with elegant ladies seems to follow that of Constantin Guys, who had come to England in 1848. Tissot, a successful member of the New School of Painter-Etchers, etched *The Trafalgar Tavern* (63) with clarity and elegance and also made mezzotints such as *Le Matin*.[145] His *Les Adieux* (62) was etched by John Ballin and published in 1873 in London, but was also intended for the American market. This was common practice. American artists working in England included E. A. Abbey, whose literary subject *Richard Duke of Gloucester and Lady Anne* (61) was etched by Léopold Flameng. Whistler, however, represented the strongest link between America, France and England.

For a time Whistler was a close friend of Oscar Wilde, who championed the Aesthetic Movement in the early 1880s. The impress of Japanese art was responsible for at least one of the symbols of the movement, the peacock feather. The others were the sunflower and the lily, and they represented beauty, constancy and purity. The lily is thought to have derived from Rossetti's painting, and he also kept peacocks in his garden in London.[146] The etching, printed in brown, after John Young Hunter's *My Lady's Garden* (59) is an example of studied aestheticism. The movement was the culmination of many factors, not least the influence of William Morris, and it found its fullest expression in the decorative arts. The mood was crystallized in the work of Aubrey Beardsley. With his *fin de siècle* rendering of *Le Morte d'Arthur*,[147] the Arthurian dream was nearly ended. Beardsley received his first words of encouragement from Burne-Jones, who in turn had been encouraged and inspired by Rossetti.

In spite of the prevailing atmosphere, there was still a solid bourgeois community, catered for by artists like Walter Dendy Sadler. The 105 plates declared after his paintings testify to his popularity. Many of them were etched by James Dobie, including *After Dinner Rest Awhile* (60), which exudes the feeling of secure Imperialism. But it represents the tendency to escape into period costume and manners, avoiding real life.

By the turn of the century people were getting about on bicycles and marrying in Registry offices, and in Dendy Sadler's prosaic view, it was all *Scandals and Tea*.[148]

The patronage given to subject pictures began to fall off during Lord Leighton's Presidency, as a direct result of his personal influence, according to G. D. Leslie, [149] but in the field of print publishing subject pictures were still the best

sellers. In 1880 Graves could actually find a market for a plate entitled *You dirty Doggie!* a descendant, no doubt, from Landseer's *Good Doggie*, engraved in 1850. In view of this it is not surprising that the public could not come to terms with Whistler and that a critic could utter the condemnation 'There is no moral element in his chiaroscuro.'[150]

NOTES

[1] Founded in 1842.

[2] *Illustrated London News*, 3 March 1855.

[3] The durability of plates worked by the various processes is discussed by C. Zigrosser in *A guide to the collecting and care of original prints*, London, 1966, pp. 25, 26, who refers to J. A. von Bartsch, *Anleitung zur Kupferstichkunde*, Vienna, 1821, p. 11 ff. See also A. M. Hind, *A short history of engraving and etching*, London, 1911, p. 15.

[4] J. Pye, *Patronage of British art*, London, 1845. Facsimile reprint, 1970, p. 210.

[5] 'The Government v. Art-Unions' in *Art Journal*, London, 1844, p. 112.

[6] W. M. Thackeray, 'May gambols' reprinted in *Critical papers in art*, London, 1904, p. 208.

[7] 'The legalization of Art-Unions' in *Art-Union*, 1844, p. 284.

[8] Hutchison, pp. 89, 90. Extract from the *Council and General Assembly Minutes*, vol. iii, p. 957.

[9] G. T. Doo, John Pye, John Burnet, Charles Fox, Edward Goodall, William Finden, J. H. Robinson, James H. Watt, Abraham Raimbach.

[10] *Petition to the Honourable the Commons of the United Kingdom of Great Britain and Ireland in Parliament Assembled.* 11/6/1836.

[11] Sir R. Strange, *An enquiry into the rise and establishment of the Royal Academy of Arts to which is prefixed a letter to the Earl of Bute*, London, 1775.

[12] *Brief account of the connexion of engraving with the Royal Academy of Arts*, London. Prefixed to a reprint of *Evidence relating to the art of engraving . . .*, London, 1836.

[13] Hutchison, p. 115.

[14] Hutchison, p. 167.

[15] J. R. Lane, A.E., Lumb Stocks, A.E., J. T. Willmore, A.E., R. Graves, A.E.

[16] Sir C. L. Eastlake, *Contributions to the literature of the fine arts; with a memoir by Lady Eastlake*, London, 1870, p. 147.

[17] *loc. cit.*

[18] *Evidence relating to the art of engraving, taken before the Select Committe of the House of Commons, on Arts*, London, 1836.

[19] *loc. cit.*

[20] E. M. Harris, *Experimental printing processes in England 1800–1859*, ms., Reading, 1965, pp. 34–7.

[21] *Penny Magazine*, published simultaneously in England and the Continent by the Society for the Diffusion of Useful Knowledge.

[22] Invented by Jacob Perkins, an American; patented in England in 1810. W. J. Stannard, *Art exemplar*, 1859, pp. 47, 48; E. M. Harris, *op. cit.*, pp. 58–68, 203.

[23] Published in an edition of 6, each copy uniquely illustrated.

[24] *Art-Union*, 1839, p. 57.

[25] Stannard, *op. cit.*, pp. 175, 176, under the trade name 'Zincography'.

[26] A. S. Kenyon, 'Photo-lithography, a Victorian invention', 1926, extract from *Victorian Historical Magazine*, vol. xi, no. 3.

[27] Raucourt, *A manual of lithography*, trans. C. Hullmandel, 2nd ed., London, 1821, p. 128.

[28] *Report of the Select Committee of the House of Commons on the British Museum*, London, 14 July 1836. The enquiry left the main question open, but exposed technical details about the different medal-engraving machines.

[29] Medal-engraving; see Harris, *op. cit.*, pp. 70–81.

[30] 'Autobiography of John Burnet' in *Art Journal*, 1850, p. 275.

[31] The Sheepshanks collection, Victoria and Albert Museum.

[32] Thomas Goff Lupton (1791–1873). The Archbishop of Canterbury was first on the list of subscribers for his plate *Ancient Jerusalem*, a mezzotint after a painting by William Lipton dated 1836. An impression is in the Department of Prints and Drawings, E.256–1970.

[33] *Society of Arts Transactions*, vol. xi, 1822, p. 29, no. 67, & p. 41.

[34] This subject was also engraved by Charles Heath and printed as the frontispiece to *The Keepsake*, 1829. W. G. Rawlinson, *The engraved works of J. M. W. Turner*, vol. i, London, 1908, p. xl.

[35] *Society of Arts Transactions*, vol. xl, 1822, p. 42.

[36] Slater, p. 672.

[37] Reprinted in H. C. Levis, *Descriptive bibliography of the most important books in the English language relating to the art and history of engraving . . .*, London, 1912.

[38] 'The comparative merits of line engraving and mezzotinto' in *Art-Union*, 1839, p. 57; also mentioned by Stannard, *op. cit.*, pp. 31, 33, under 'Stipple, dot and chalk engraving'.

[39] J. Burnet in *Art Journal*, 1850, p. 275.

[40] Letter to Charles Warren dated 29 May 1810.

[41] T. H. Fielding, *The art of engraving*, London, 1844, p. 65. This passage, out of context, over-simplifies the Chalk or Crayon manner; the outlines were established by etching, and stippling was usually augmented by the use of roulettes and by touches of the burin.

[42] *Art-Union*, 1839, p. 58.

[43] He engraved many plates for the last issues of *The Keepsake*, 1855–57, e.g. *Lady Molesworth*, frontispiece, 1857.

[44] *Art Journal*, 1850, p. 275.

[45] *The Keepsake*, edited by Lady Emmeline Stuart Wortley; *The Book of Beauty*, edited by the Countess of Blessington, who also contributed to *Gems of Beauty* and wrote *The Belle of the Season*.

[46] Reynolds 1966, p. 30.

[47] The following engravings appeared in *The Keepsake* between 1830 and 1841: *The Lady Helen*, J. H. Robinson after B. R. Faulkner, 1837, frontispiece; *Good Angels*, C. Rolls after H. Howard, R.A., 1832, p. 128; *Remembrance*, Lumb Stocks after E. T. Parris, 1837, p. 29; *The Faithful Servant*, J. Goodyear after A. Cooper, 1830, p. 246; *The Sister's Farewell*, W. Staines after E. Corbould, 1841, p. 138; Charles Heath engraved most of the plates in the edition of 1835.

[48] The engraving, p. 131, and the poem pp. 130–32.

[49] Exhibited at the B.I. 1835, no. 418; said to be Herbert's first success.

[50] Rawlinson, vol. ii, pp. 222–27.

[51] Fielding, *op. cit.*, p. 30.

[52] S. W. Reynolds after C. M. Dubufe, published 1829 (E.105, 106–1970); S. Whitman, *19th century mezzotinters: S. W. Reynolds*, London, 1903, p. 102, nos. 363 i, ii.

[53] Balston, pp. 95, 100–04.

[54] Balston, Appendix 8, no. 6.

[55] Rawlinson, vol. i, p. xliii. See also A. J. Finberg, *The history of Turner's liber studiorum*, London, 1924, pp. lxxxvi, lxxxvii.

[56] e.g. *The Great Day of His Wrath*, C. Mottram after J. Martin (E.106–1970), published in a set, 1856 (Balston, Appendix 8b).

[57] A. Shirley, *The published mezzotints of David Lucas after John Constable, R.A.*, Oxford, 1930. pp. 2, 3.

[58] J. Egan after J. R. Herbert, R.A., mixed mezzotint, 1835 (E.246–1970).

[59] *Tivoli*, published by Mr Allnutt at his own expense in 1827. He lost £400 on it according to J. Burnet, *loc. cit.*; Rawlinson, vol. i, p. 116, no. 207.

[60] 'The comparative merits of line engraving and mezzotinto' in *Art-Union*, vol. i, 1839, pp. 57, 58.

[61] Notably Francis Holl, A.R.A. (1815–84) and William Holl (1807–71), who both worked exclusively in line and stipple.

[62] *The Bride of Abydos*, A. W. Huffam after W. Court (E.219–1970); *The Corsair's Isle*, D. Lucas after J. D. Harding, published in 1835 and 1853 (E.230–1970); *Don Juan and Haydée*, unknown mezzotinter (E.215–1970).

[63] *The Finding of Don Juan by Haidée*, 1873. Birmingham City Museum and Art Gallery (22/12).

[64] Birmingham City Museum and Art Gallery, *Catalogue*, 1960, p. 86, pl. 33a (P.2/52).

[65] Balston, Appendix 6, no. 80. R.A. 1812, no. 363. Southampton Art Gallery.

[66] Balston in the foreword to the John Martin exhibition at Whitechapel, 1953.

[67] Balston, Appendix 6, no. 82; reproduced as frontispiece. Boston Museum of Fine Arts.

[68] An impression bequeathed by Thomas Balston through the National Art-Collections Fund (E.707–1968).

[69] Balston, Appendix 6a, no. 55. Tate Gallery (5613).

[70] Balston, Appendix 6a, no. 56.

[71] Three impressions in the Department of Prints and Drawings (E.568–1968, E.564–1968, E.569–1968).

[72] E. Newton in foreword to the John Martin exhibition at Whitechapel, 1953.

[73] J. Martin, *Descriptive Key to the three Grand and Solemn Pictures.*

[74] Quoted by Newton, *ibid.*

[75] Balston, Appendix 9, nos. 4A and 4C (E.599-622–1968, E.575–598–1968).

[76] Balston, Appendix 8a, no. 7 (E.570–1968).

[77] E. A. Poe, *Tales*, published by Wiley & Putnam, London, 1845.

[78] A typed copy of this letter is inserted into Balston's annotated copy of his monograph on Martin, of 1947, in the Victoria and Albert Museum Library.

[79] Painting in the Harris Museum and Art Gallery, Preston.

[80] An impression is in the Department of Prints and Drawings, E.1179–1965.

[81] E.1180–1965.

[82] W. Etty, *The Deluge* (225–1871).

[83] National Gallery of Scotland, Edinburgh, *Shorter catalogue*, 1970, p. 28 (189).

[84] Boase, p. 164.

[85] Boase, p. 165.

[86] W. Etty, Autobiography in *Art Journal*, 1849, p. 38.

[87] E.90–1970. Another engraving in *Art Journal*, 1855, p. 254.

[88] W. M. Thackeray, 'Picture gossip' reprinted in *Critical papers in art*, London, 1904, p. 243, from *Fraser's Magazine*, June 1845.

[89] E.161–1970 (Bibliothèque Nationale, vol. iii, p. 433, no. 4; Béraldi, vol. iv, p. 16).

[90] A. P. Oppé, *Art in Early Victorian England, 1830–1865*, ed. G. M. Young, vol. ii, London, 1934, p. 111.

[91] The Penny Post, 1839; the Factory Act, 1844; Potato Famine in Ireland, 1845.

[92] Thackeray, Letter on the Royal Academy reprinted in *Critical papers in art*, London, 1904, p. 196.

[93] R.A. 1843, no. 74. Victoria and Albert Museum, Sheepshanks Gift (F.A.129).

[94] *Christ and the Woman of Samaria*, mezzotint by S. Bellin, 1850.

[95] A repetition of this painting, entitled *The Governess*, exhibited R.A. 1845, no. 11, was painted for Sheepshanks, with the remainder of whose gift it came to the Museum in 1857 (F.A.168).

[96] Thackeray, 'May gambols' reprinted in *Critical papers in art*, London, 1904, p. 214.

[97] Thackeray, 'Picture gossip' reprinted in *Critical papers in art*, London, 1904, p. 242, from *Fraser's Magazine*, 1845.

[98] Engraved by William Holl twice, in 1849 and 1856.

[99] Victoria and Albert Museum, Sheepshanks Gift (140).

[100] Three impressions in the Department of Prints and Drawings (18698 to 18700).

[101] Boase, p. 159.

[102] Victoria and Albert Museum, Sheepshanks Gift (226).

[103] Line-engraving (E.247–1970). Thieme/Becker, vol. xii, p. 266, date the plate as 1838.

[104] 605–1888. Published by Wilkie and Raimbach in 1824.

[105] The painting of 1806 is in the Tate Gallery (99).

[106] Burnet, *loc. cit.*

[107] 1822. In the Wellington Museum (W.M.1469–1948).

[108] An impression is in the Department of Prints and Drawings (E.999–1965).

[109] R.A. 1836, no. 124. National Gallery of Ireland, Dublin (240).

[110] E.358–1970. Another engraving by J. G. Armytage, after an early sketch, is recorded in the National Gallery of Ireland, *Catalogue*, 1932, p. 137.

[111] Victoria and Albert Museum, Jones Bequest (504–1882). Engraved by W. H. Simmons in 1871.

[112] R.A. 1855, no. 141. Engraved by S. Cousins, 1860 (E.1847–1946).

[113] Mezzotint by F. Stacpoole after T. Faed, 1863.

[114] Mezzotint by T. L. Atkinson after J. C. Hook, 1865.

[115] Birmingham City Museum and Art Gallery, *Catalogue*, 1960, p. 17 (24/91). Engraved by H. Bourne for *Art Journal*.

[116] Victoria and Albert Museum, Sheepshanks Gift (93).

[117] Five states are in the Department of Prints and Drawings (18733–18737).

[118] C. S. Mann, *The works of Sir Edwin Landseer: Catalogue raisonné with photographs and annotations to the exhibition catalogue of 1874*. mss. 1874–1877, vol. iv, pp. 110, 103.

[119] Mann, *op. cit.*, vol. i, p. 134.

[120] Burnet, *loc. cit.*

[121] Boase, p. 167.

[122] Engraved by R. Graves for *The Forget-me-Not*. An impression is in the Department of Prints and Drawings (18100). Also engraved by C. J. Tomkins in 1885.

[123] Engraved by C. G. Lewis in 1847.

[124] G. Reitlinger, *The economics of taste*, vol. ii, London, 1961, pp. 358–60.

[125] R.A. 1846, no. 165.

[126] Engraved by T. Landseer, published by McLean & Gambart, 1847, republished by J. O'Malley, 1865 (E.130–1970). Engraved by C. Mottram, published by T. McLean, 1852. Engraved by G. Zobel, published by Graves, 1866.

[127] A. Graves, *Catalogue of the works of the late Sir Edwin Landseer, R.A.*, London, 1874, no. 350, p. 28.

[128] Painted and engraved by C. J. Tomkins, 1892 (E.192–1970).

[129] J. S. Bridgwater after W. Drummond, 1896 (E.194–1970).

[130] G. H. Phillips after T. Webster, 1836 and 1853 (E.241–1970).

[131] E.185–1970.

[132] E. G. Hester after M. Stone, mezzotint, 1899 (E.197–1970).

[133] M. Clive, *The day of reckoning*, London, 1964, p. 47.

[134] G. S. Shury after T. H. Maguire, mezzotint, 1860 (E.260–1970).

[135] R.A. 1859, no. 378. Birmingham City Museum and Art Gallery (455/30).

[136] 1862. Birmingham City Museum and Art Gallery (P.7/56).

[137] Reitlinger, *op. cit.*, vol. ii, p. 319.

[138] Reynolds 1966, p. 61.

[139] Painted between 1850 and 1853. Tate Gallery (3447).

[140] 1851 to 1853, Keble College, Oxford.

[141] Engraved by Frederick Stacpoole, 1877.

[142] Reynolds 1966, p. 117.

[143] W. Gaunt, *Victorian Olympus*, London, 1952.

[144] R.A. 1892, no. 204. Photogravure, 1893 (E.183–1970).

[145] E.276–1951.

[146] E. Aslin, *The Aesthetic Movement*, London, 1969, pp. 97, 98.

[147] Published by J. M. Dent, 1894.

[148] Etched by E. Gaujean, 1893.

[149] G. D. Leslie, *The inner life of the Royal Academy*, London, 1914, p. 132.

[150] J. M. Whistler, *The gentle art of making enemies*, London, 1890, p. 102.

CATALOGUE

The sequence of the catalogue and illustrations is consistent with the introduction. There is an index of Painters and Engravers on page 73.

Measurements are expressed in inches and centimetres, height preceding width. They represent the size of the plate mark unless otherwise stated.

Full bibliographical references are given for the engravings. Principal sources and major exhibitions are listed for the paintings from which they derive.

JAMES HENRY WATT
1799–1867

1 Christ blessing little children

After the painting dated 1839 by Sir Charles Lock Eastlake, P.R.A. (1793–1865) in the City Art Gallery, Manchester (126). India proof with *remarque* and Latin inscriptions.

Lettered Sir C. L. Eastlake R.A. J. H. Watt. Membre de l'Institut Historique de France. London Published by F. G. Moon Her Majesty's Publisher in ordinary 20 Threadneedle Str. May 1st. 1847. McQueen Printer. *With inscriptions in Latin variously dated* July 16th 1851 *to* Oct. 29th 1855. *The remarque depicts a monster grasping a small human figure.*
Engraving. 29⅞ × 37¼ (76 × 94.6)
E.115–1970

Printsellers' Association (1847–75) records an edition of 1,525, of which 500 were artist's proofs and 500 were as the present impression, declared 2 July 1859 by Day and Sons.
Exhibitions: The painting, R.A. 1839, no. 103; the engraving, R.A. 1859, no. 1,225. The painting was exhibited with the text 'And the disciples rebuked them. But Jesus said, suffer little children, and forbid them not to come unto me' (*Matthew* XIX: 13, 14).
Bibliography: Sandby, vol. ii, p. 282; *Art Journal*, 1867, p. 171; Redgrave, p. 460; *D.N.B.*, vol. xx, pp. 973, 974; Thieme/Becker, vol. xxxv, p. 190.

JAMES POSSELWHITE
1798–1884

2 The Youthful Queen of the Hop Garden

After a painting by William Frederick Witherington, R.A. (1785–1865).

Lettered with title in open letters, dedication to William Wells Esq. and Painted by W. F. Witherington Esq. R.A. Engraved by James Posselwhite, 3 York Place, Barnsbury Park, London. Printed by S. Hawkins. Proof. London, Published March 1st. 1843 by William Spooner, 377 Strand.
Engraving and stipple-engraving. 24 × 19 (61 × 48.2)
E.290–1970

A painting with similar subject matter, entitled *The Hop Garden* dated 1834 is in the Sheepshanks Collection, Victoria and Albert Museum (233). Another version entitled *The Hop Garland*, 1843, (104) is in the Tate Gallery (421).

JOHN CHARLES BROMLEY
1795–1839

3 The Appointed Hour

After the painting by John Rogers Herbert R.A. (1810–90) based on a subject from a Venetian Manuscript.

Lettered with title, eight lines of verse 'Away! Away! She's on the stair . . . at "The Appointed Hour?", *and* painted by J. Herbert. Engraved by John C. Bromley. Printed by ..ahee & Co.
Mixed mezzotint. 25¾ × 17⅞ (65.4 × 45.5)
E.101–1970

Bibliography: Sandby, vol. ii, p. 179, refers to the painting and the engraving. *D.N.B.*, vol. ix, p. 654, refers to this engraving and to another by Charles Rolls for *The Keepsake* of 1836.
Exhibitions: The painting, B.I. 1835, no. 418.

SAMUEL WILLIAM REYNOLDS II
1794–1822

4 The Alliance

The Visit of the Emperor and Empress of France, 16 April 1855. After the drawing by Frederick Tayler (1802–89) and Samuel William Reynolds.

Lettered with title and Drawn by Frederick Tayler. The portraits by S. W. Reynolds. Engraved by S. W. Reynolds, 16 Holland St. Kensington.
Mixed mezzotint. 31 × 23½ (78.7 × 59.7)
E.265–1970

This is an altered plate. The original plate represented *Her Majesty the Queen Leaving Windsor Castle for the Review, September 28th 1837.* The engraving is reproduced in *Sixty years a*

Queen, by Sir H. Maxwell, p. 25. The Queen is in semi-military habit, riding a white horse, on her right is the King of the Belgians (altered to Prince Albert), with Lord Hill, Commander of the Forces, on her left (altered to the Emperor Napoléon III) with the Duke of Wellington behind them (obscured by the figure of the Empress Eugénie). The plumes have been erased or reduced, the Queen's headgear has been altered. The different stippling technique is most evident above the head of Prince Albert.

HENRY COUSINS
1809–1864

5 Beaming eyes

After the painting by Charles Baxter (1809–79).

Lettered with title and Painted by C. Baxter. Engraved by Henry Cousins. London. Published by Henry Graves & Company. June 18th 1856. Printsellers to Her Majesty—6 Pall Mall. New York. Published by Williams, Stevens, Williams & Company June 18th 1856, and entered according to Act of Congress in the Clerk's Office of the District Court of the United States of the South District of New York.
Mezzotint. $20\frac{7}{8} \times 16$ (53 × 40.6)
E.304–1970

Printsellers' Association (1847–75) records an edition of 200, of which 150 were artist's proofs, declared 21 June 1856 by Graves & Co.
Bibliography: Slater, p. 241.

JOHN MARTIN
1789–1854

6 Satan on the Burning Lake

Plate from *The Paradise Lost of Milton with illustrations designed and engraved by John Martin*, a set of 24, published by Septimus Prowett, London, 1827. Proof from the Imperial Folio edition. (Balston, Appendix 9, no. 4A).

Lettered with name and address of publisher, name of printer etc.
Mezzotint. 10 × 14 (25.4 × 35.6)
E.600–1968

Bequeathed by Thomas Balston, O.B.E., M.C., through the National Art-Collections Fund.

ALFRED MARTIN
1814–1872

7 Sadak in search of the waters of Oblivion

(Balston, Appendix 8(b), no. 6.) After the second version (Balston, Appendix 6, no. 82) of the painting by John Martin (1789–1854) in the Boston Museum of Fine Arts.

Lettered with title in open letters, a dedication to J. Strutt by John and Alfred Martin and, Designed by J. Martin. Vide 'Tales of the Genii'. London, Dec 1st. 1841, Published by A. Martin, 30 Allsop Terrace, New Road.
Mezzotint. $19\frac{5}{8} \times 14\frac{3}{4}$ (49.9 × 37.4)
E.350–1970

Balston attributes the engraving of this plate to Alfred Martin (Appendix 8(b), no. 6). This second version of the painting Balston reproduced in colour as the frontispiece. The original version (R.A. 1812, no. 363) in the Southampton Art Gallery was exhibited in the *Charles Dickens* exhibition, Victoria and Albert Museum, 1970 (cat. no. A20, Balston, Appendix 6, no. 80).
The subject was also engraved by Edward John Roberts (1797–1865) for *The Keepsake* 1828, p. 168; an impression is in the Department of Prints and Drawings (E.707–1968) bequeathed by Thomas Balston.
The subject illustrates the *Tales of the Genii* composed by James Ridley.
John Hayes, 'British patrons and landscape painting' in *Apollo*, 1967, p. 363, reproduces the version in Southampton Art Gallery.
Balston records, in a typed insertion to his annotated copy in the Victoria and Albert Museum Library, that J. Strutt purchased the painting at Christie's in 1832 for £30.

CHARLES MOTTRAM
1807–1876

8 The Great Day of His Wrath

(Balston, Appendix 8b.) After the painting in the Tate Gallery (5613), dated 1851, by John Martin (1789–1854). (Balston, Appendix 6a, no. 55.)

Mixed mezzotint. 28¼ × 40¾ (71.8 × 103.5)
E.110–1970

Printsellers' Association (1892) records that this engraving was published with *The Last Judgement* (E.111–1970) and *The Plains of Heaven* (E.109–1970) by T. McLean in an edition of 1,225 sets, of which 300 sets were artist's proofs, declared on 29 July 1856.
Bibliography: Balston, *John Martin 1789–1854, illustrator and pamphleteer*, London, 1934, p. 407, 'Descriptive Key to the three Grand and Solemn Pictures . . . etc.'; Slater, p. 490, records the publication date as 1 January 1857.
D.N.B., vol. xiii, p. 1,095; Reynolds 1966, repr. p. 21.

CHARLES MOTTRAM
1807–1876

9 The Last Judgement

(Balston, Appendix 8b.) After the painting, dated 1851, by John Martin (1789–1854). (Balston, Appendix 6a, no. 54.)

Mixed mezzotint. 31⅞ × 44⅝ (81 × 113.4)
E.111–1970

Printsellers' Association (1892) records that this engraving was published with *The Great Day of His Wrath* (E.110–1970), and *The Plains of Heaven* (E.109–1970) by T. McLean in an edition of 1,225. sets, of which 300 sets were artist's proofs, declared on 29 July 1856.
Bibliography: Balston, *John Martin 1789–1854, illustrator and pamphleteer*, London, 1934, p. 407, 'Descriptive Key to the three Grand and Solemn Pictures . . . etc.'; Slater, p. 490, where the publication date is given as 1 January 1857; *D.N.B.*, vol. xiii, p. 1,095.

CHARLES MOTTRAM
1807–1876

10 The Plains of Heaven

(Balston, Appendix 8b.) After the painting, dated 1851, by John Martin (1789–1854), in the collection of Mrs Charlotte Frank.

Mixed Mezzotint. 28¼ × 40⅞ (71.8 × 103.8)
E.109–1970

Printsellers' Association (1892) records that this engraving was published as a set with *The Last Judgement* (E.111–1970) and *The Great Day of His Wrath* (E.110–1970) by T. McLean in an edition of 1,225 sets, of which 300 sets were artist's proofs, declared on 29 July 1856.
Bibliography: Balston, *John Martin 1789–1854, illustrator and pamphleteer*, London, 1934, p. 407, 'Descriptive Key to the three Grand and Solemn Pictures . . .' etc.; Slater, p. 490, records the date of publication as 1 January 1857; *D.N.B.*, vol. xiii, p. 1,095; Balston, 1947, appendix 6a, no. 56; Maas, repr. p. 35; Wood, pp. 99, 326,
The subject is taken from the Book of Revelation XXI.

GEORGE THOMAS DOO, R.A.
1800–1886

11 The Combat (Mercy Interceding for the Vanquished)

After the painting, dated 1825, by William Etty, R.A. (1787–1849), in the National Gallery of Scotland (189).

Lettered with title in open letters and painted by William Etty R.A. Engraved by G. T. Doo, Historical Engraver to Her Majesty, 1848. London Published June 1, 1849 by J. Hogarth, 5 Haymarket. Printed by McQueen. *With dedication by J. Hogarth to* Sir William Allan R.A. President & the Members of the Royal Scottish Academy of Painting . . . from the Picture in their possession.
Engraving. 16⅜ × 19½ (41.6 × 49.5)
E.94–1970

Slater, p. 280, records that this engraving was first published by the London Printing and Publishing Co. in 1848, and reprinted in 1849.
Printsellers' Association (1847–75) records two other engravings with the same title, after a painting by R. Ansdell, the first by H. T. Ryall published in 1847, and the second by W. H. Simmons published in 1872.
Exhibitions: The painting, entitled *The Combat—Woman pleading for the Vanquished; an ideal group*, R.A. 1825, no. 1; B.I. 1826, no. 343; R.S.A. 1831, no. 4 and 1844, no. 341.
Bibliography: D. Farr, *William Etty*, London, 1958, pp. 47–50, repr. pl. 17; W. Gaunt and F. G. Roe, *Etty and the nude*, Leigh-on-Sea, 1943, p. 87, refer to the engraving; A. Gilchrist, *Life of William Etty*, vol. 1, London, 1855, pp. 227–29, repr. pl. 8; *Art Journal*, 1903, reproduces the painting p. 375. The painting was bought from the artist by John Martin, then sold to the Royal Scottish Academy in 1831, and transferred to the National Gallery of Scotland in 1910. National Gallery of Scotland, *Shorter catalogue*, Edinburgh, 1970, p. 28 (189).

JAMES JOHN CHANT
c. 1820–after 1876

12 Lady Godiva

After the water-colour by Edward Henry Corbould, R.I. (1815–1905) in the Art Gallery of New South Wales, Sydney (384).

Lettered with title and Painted by E. H. Corbould, Engraved by J. J. Chant. London. Published by Henry Graves & Company. Oct. 11th 1860. Printsellers to the Queen—6 Pall Mall.
Mixed mezzotint. $28\frac{1}{8} \times 21$ (71.5 × 53.4)
E.303–1970

Printsellers' Association (1892) records an edition of 110, of which 25 were artist's proofs, declared August 1860 by H. Graves & Co.
Exhibitions: The painting, R.A. 1871, no. 230.
Bibliography: Slater, p. 216; *Catalogue of the National Gallery of New South Wales*, Sydney, 1891, no. 384.

PETER LIGHTFOOT
1805–1885

13 Sabrina

After the painting by William Edward Frost, A.R.A. (1810–77).

Lettered with title in open letters and, Painted by W. E. Frost A.R.A. Engraved by P. Lightfoot. Printed by McQueen. From the Original in the possession of the Society. Art-Union of London, 1849. *With three lines of verse,* 'The water nymphs . . . bearing her straight to aged Nereus' Hall;' Comus. *Milton*
Engraving, with arched top. $18\frac{5}{8} \times 26\frac{3}{4}$ (47.3 × 68)
E.100–1970

Art-Union of London, 12th Annual Report, 1848, reproduces an etching of the painting (frontispiece) and refers to the publication p. 10; *13th Annual Report*, 1849. p. 9.
Exhibitions: The painting, R.A. 1845, no. 325, exhibited with a different quotation from Milton's *Comus*.
Bibliography: Slater, p. 445, refers to this publication by the Art-Union, but gives the date incorrectly as 1846; *D.N.B.*, vol. vii, p. 729; 'British artists; their style and character; William Edward Frost, A.R.A.' in *Art Journal*, 1857, p. 6, reproduces an engraving of the painting, p. 7; Sandby, vol. ii, p. 220.

FRANCIS ENGLEHEART
1775–1849

14 Duncan Gray

After Sir David Wilkie, R.A. (1785–1841).

Lettered with title, lines from Burns, and Painted by D. Wilkie R.A. Engraved by F. Engleheart. Published Feby. 1st. 1828 by D. Wilkie. Terrace, Kensington.
Engraving. $19\frac{3}{4} \times 14\frac{3}{4}$ (50.2 × 37.5)
18883

The painting, entitled *The Refusal* (exhibited R.A. 1814) is in the Department of Paintings, Sheepshanks Gift (226). It illustrates the verse from Burns' 'Song of Duncan Gray':

Duncan fleech'd and Duncan pray'd
Ha! ha! the wooing o't;
Meg was deaf as Ailsa Craig,
Ha! ha! the wooing o't;

Shall I like a fool, quoth he.
For a haughty hizzie die?
She may gae to—France for me!
Ha! ha! the wooing o't.

Bibliography: Slater, p. 304, notes that the engraving was first issued at 7s 6d; republished by the London Fine Art Association, 15 December 1876 at 2s.

RICHARD GOLDING
1785–1866

15 A Peep into Futurity

After the painting entitled *Irish Girl*; *Burning the Nuts*, dated 1841 by Daniel Maclise, R.A. (1806–70). Proof before letters.

Lettered R. Golding.
Engraving. 19⅜ × 15⅝ (49.2 × 39.7)
E.99–1970

R. Golding was commissioned to undertake this plate by the Royal Irish Art Union in 1842.
Bibliography: R. Golding in *Art Journal*, 1867, p. 7; Strickland, vol. ii, p. 76; *D.N.B.*, vol. viii, p. 78.

WILLIAM HENRY SIMMONS
1811–1882

16 Sunday in the Backwoods

After the painting, dated 1859, by Thomas Faed, R.A. (1826–1900).

Lettered, London Published April 29th, 1863, by Henry Graves & Co. the Proprietors—Publishers to the Queen, 6 Pall Mall. *With the stamp of the Printsellers' Association* EHJ.
Mixed mezzotint. 26⅞ × 34⅝ (68.3 × 88)
E.198–1970

Printsellers' Association (1892) records an edition of 625, of which 350 were artist's proofs.
Exhibitions: The painting, R.A. 1859, no. 310; the engraving, R.A. 1864, no. 840.
Bibliography: Sandby, vol. ii, p. 340; the engraving is also referred to in *D.N.B.*, vol. xviii, p. 260.

WILLIAM HENRY SIMMONS
1811—1882

17 The Last of the Clan

After the painting, dated 1865, by Thomas Faed, R.A. (1826–1900). Fine Art Society Ltd.

Lettered London Published July 14th 1868, by Henry Graves & Co. The Proprietors, Publishers to H.M. The Queen & Prince of Wales, 6 Pall Mall, Copyright Registered. *With the stamp of the Printsellers' Association* OGE.
Mixed mezzotint. 28⅜ × 34½ (73 × 87.7)
E.199–1970

The Printsellers' Association (1847–75) records an edition of 200, of which 175 were artist's proofs.
Exhibitions: The painting, R.A. 1865, no. 150.
Bibliography: *D.N.B.*, vol. xviii, p. 261, records the engraving; Wood, pp. 45, 264.

F. HOLLYER

18 The Old Shepherd's Chief Mourner

After the painting, dated 1837, by Sir Edwin Henry Landseer, R.A. (1802–73), in the Sheepshanks collection, Victoria and Albert Museum (93).

Lettered, London Published June 5th. 1869 by J. McQueen, 37 Great Marlborough St. *With the stamp of the Printsellers' Association* OSR.
Mixed mezzotint. 25¾ × 28 (65.5 × 71)
E.165–1970

Given by Mr P. N. McQueen

This is the companion work to *The Shepherd's Grave* (E.166–1970) also painted in 1837.
Printsellers' Association (1847–75) records an edition of 100 artist's proofs of this engraving, declared by J. McQueen October 1869.
Bibliography: Graves, *Landseer catalogue*, London, 1874, no. 233, pp. 20, 47, records that this work was originally engraved by B. P. Gibbon

in 1838. An impression of this engraving is in the Department of Prints and Drawings (18737).
Exhibitions: The painting, R.A. 1837.

F. HOLLYER

19 The Shepherd's Grave

After the painting, dated 1837, by Sir Edwin Henry Landseer, R.A. (1802–73).

Lettered, London Published June 22nd, 1868, by J. McQueen, 37 Great Marlborough Street. *With the stamp of the Printsellers' Association* OOO.
Mixed mezzotint. $25\frac{3}{4} \times 28$ (65.5 × 71)
E.166–1970

Given by Mr P. N. McQueen

This is the companion work to *The Old Shepherd's Chief Mourner* (E.165–1970), also painted in 1837. *Printsellers' Association* (1847–75) records an edition of 100 artist's proofs of this engraving, declared by J. McQueen October 1869.
Exhibitions: The painting, loaned by W. Wells, was no. 362 in the Royal Academy Winter Exhibition, *The works of the late Sir Edwin Landseer R.A.*, 1874; it was in the Art Treasures Exhibition, Manchester, 1837.
Bibliography: A. Graves, *Landseer Catalogue*, London, 1874, no. 232, pp. 20, 47, records that this work was originally engraved by B. P. Gibbon in 1838. Three impressions of this engraving are in the Department of Prints and Drawings (18740, 18741, 18742); C. S. Mann, *The works of Sir Edwin Landseer: catalogue raisonné with photographs and annotations to the exhibition catalogue of 1874*, vol. i, p. 112, shows a photograph of an engraving of this painting by Charles George Lewis; E. L. Grundy, 'Animal painters, past and present' in *Magazine of Art*, 1890–91, p. 388, publishes an engraving of the subject, by G. S. Hunt.

THOMAS LANDSEER, A.R.A.
1795–1880

20 The Monarch of the Glen

After the painting of 1851 by Sir Edwin Henry Landseer, R.A. (1802–73). John Dewar and Sons Ltd, London.

Lettered with title in open letters and Painted by Sir Edwin Landseer R.A. Engraved by Thomas Landseer. London Published Aug. 18th. 1852, by Henry Graves & Compy. Printsellers in Ordinary to Her Majesty & H.R.H. Prince Albert 6 Pall Mall. *With 8 lines of verse* 'When first the day-star's clear, cool light . . . Surveyed the scene with piercing ken, and snuffed the fragrant air.'
Engraving. $28\frac{7}{8} \times 27\frac{3}{4}$ (73.3 × 70.5)
E.314–1970

Printsellers' Association (1892) records an edition of 625, of which 300 were artist's proofs, declared by H. Graves March 1852.
Exhibitions: The painting, R.A. 1851, no. 112; R.A. Winter Exhibition, *The works of the late Sir Edwin Landseer, R.A.* no. 436, and the engraving no. 522.
Bibliography: A. Graves, *Catalogue of the works of the late Sir Edwin Landseer R.A.*, London, 1874, no. 372, p. 30; A. Graves, 'Engravers that I have known: Thomas Landseer A.R.A.' in *Printseller*, 1903, pp. 101, 107, states that Sir Edwin worked on the plate himself—he engraved the nose of the deer, repr. p. 104; F. G. Stephens, *Sir Edwin Landseer*, London, 1881, reproduces the present engraving, pl. xv, p. 94; C. S. Mann, *The works of Sir Edwin Landseer: Catalogue raisonné with photographs and annotations to the exhibition catalogue of 1874*, vol. i, 1874, p. 121, repr. p. 141; *D.N.B.*, vol. xi, pp. 507, 511; Maas, p. 35; Wood, pp. 82, 83, 307.
The verse is from the *Legends of Glen Orchay*. The painting was intended for the Refreshment Room at the House of Lords, and Landseer offered it to the Government for £300. The offer was rejected by a vote of the House of Commons. The painting was sold to Lord Londesborough for 800 gns. and the copyright to Mr Henry Graves for 500 gns.
A political cartoon entitled *Punch's Essence of Parliament* satirizing this painting appeared in *Punch*, 31 July 1880, p. 46.

JAMES HENRY WATT
1799–1867

21 The Highland Drovers: Scene in the Grampians

After the painting by Sir Edwin Henry Landseer, R.A. Working proofs of the etched and engraved states.

Lettered with title and Etched by J H Watt Jany. 1838. E Landseer Esqre. R.A. *18565, an etched state, dated variously in 1838 and 1839 and lettered* London Published May 5, 1838, by Hodgson & Graves, Printsellers by Special Appointment to Her Majesty, 6, Pall Mall, And T. Agnew, Manchester. *18567, a later state, with dates and the names Hodgson and Agnew erased.*
Etching and engraving. 26 × 35 (66 × 89)
18565, 18567

Six states of this plate are in the Department of Prints and Drawings (18562–18567).

HENRY SCOTT BRIDGWATER
born 1864

22 The Soul's Awakening

After the painting, dated 1888, by James Sant, R.A. (1820–1916).

Signed with monogram JS. *Lettered with title in open letters and* Painted by James Sant R.A. Engraved by H. Scott Bridgewater. London Published July 16th. 1890, by Henry Graves & Co. the Proprietors Publishers to H.M. the Queen and T.R.H. the Prince & Princess of Wales, 6 Pall Mall, Copyright Registered.
Mezzotint, printed in brown. 22⅜ × 17¾ (56.8 × 45.1)
E.193–1970

This is the companion print to *Lead Kindly Light* (E.192–1970).
Exhibitions: The painting, R.A. 1888; the engraving, R.A. 1890.
Bibliography: The painting is reproduced in *Royal Academy pictures*, supplement to *Magazine of Art*, 1888, p. 6; *Year's Art*, 1891, p. 240, records this publication; Slater, p. 184; M. Clive, *The day of reckoning*, London, 1964, p. 76.

ALFRED LUCAS
worked *c.* 1847–*c.* 1879

23 Just Caught

After the painting by Richard Ansdell, R.A. (1815–85). Proof.

Lettered. London Published August 12th 1872, by G. P. McQueen, 37 Great Marlborough Street, Regent Street, *With the stamp of the Printsellers' Association* SBX.
Engraving. 20½ × 30¼ (52 × 76.8)
E.156–1970

Printsellers' Association (1892) records an edition of 125, of which 100 were artist's proofs, declared 10 February 1873 by G. P. McQueen. Two other plates of this subject are recorded. The first (largest size) by H. T. Ryall, published by Gambart & Co., declared 27 May 1847. The third (smallest size) by R. B. Parkes published by J. Dickinson & Co, and declared 21 June 1872. All three plates are described as mezzotints.

CHARLES GEORGE LEWIS
1808–1880

24 The Hunted Slaves

After the painting, dated 1861, by Richard Ansdell, R.A. (1815–85), in the Walker Art Gallery, Liverpool. Artist's proof.

Signed in pencil lower right, Chas. G. Lewis.
Lettered, London Published February 11th 1864 by E. Gambart & Co. 120 Pall Mall. *With the stamp of the Printsellers' Association* ANU.
Engraving. 19¾ × 31⅝ (50.2 × 80.3)
E.132–1970

Printsellers' Association (1892) records an edition of 2,385, of which 960 were artist's proofs, declared October 1865 by B. Brooks and Sons.
Exhibitions: *Historical exhibition of Liverpool art*, Walker Art Gallery, Liverpool, 1908, no. 1; R.A. 1861, no. 59; the painting was exhibited in 1861 with the quotation 'In dark fens of the dismal Swamp . . . Like a wild beast in his Lair.'
Bibliography: E. R. Dibdin, 'The art annals of Liverpool, II' in *Art Journal*, 1904, p. 218.

The subject illustrates *The Slave in the Dismal Swamp*, one of H. W. Longfellow's poems on slavery written in 1842.

HENRY THOMAS RYALL
1811–1867

25 The Scoffers

After the painting by Alfred Rankley (1819–72).

Lettered with title in open letters, four lines of verse, 'At Church with meek . . . came to scoff remained to pray.' *and,* Painted by A. Rankley. Engraved by H. T. Ryall. Historical Engraver to the Queen. London Published Mar. 1 1853 by Hering & Remington 137 Regent Street. Proof.
Mezzotint and stipple-engraving. $22\frac{3}{4} \times 30\frac{1}{2}$ (57.8 × 77.5)
E.309–1970

Printsellers' Association (1847–75) records an edition of 725, of which 300 were artist's proofs, declared October 1852 by Hering & Remington.
Exhibitions: The painting, R.A. 1847, no. 284, exhibited as *The Village Church.*
Bibliography: *D.N.B.*, vol. xvi, p. 736, records this subject engraved by H. T. Ryall.

THOMAS LEWIS ATKINSON
born 1817

26 Flora

After a painting by Valentine Walter Bromley (1848–77). Artist's proof.

Signed in pencil lower right T. L. Atkinson. *Signed in pencil lower left* Valentine W. Bromley. *With the stamp of the Printsellers' Association* FHP.
Mezzotint. $34\frac{7}{8} \times 20\frac{3}{4}$ (88.5 × 52.5)
E.257–1970

Printsellers' Association (1892) records an edition of 1,125, of which 500 were artist's proofs, declared 4 December 1876 by Thos. McLean.

WILLIAM HENRY SIMMONS
1811–1882

27 The Measure for the Wedding Ring

After the painting dated 1855 by Michael Frederick Halliday (1822–69).

Signed with monogram and dated M. F. Halliday 1855. *Lettered* Painted by M. F. Halliday. Engraved by W. H. Simmons. London, Published January 1st. 1859, by E. Gambart & Co. 25 Berners St. Oxford St. & 8 Rue de Bruxelles, Paris. *With the stamp of the Printsellers' Association* CHM.
Mixed mezzotint. $28\frac{1}{8} \times 20\frac{5}{8}$ (71.4 × 52.4)
E.134–1970

Printsellers' Association (1892) records an edition of 225, of which 50 were artist's proofs, declared 1 January 1859 by E. Gambart & Co.
Exhibitions: The painting, R.A. 1856, no. 568.
Bibliography: *Art Journal*, 1869, p. 272; *D.N.B.*, vol. vii, p. 996.

HENRY THOMAS RYALL
1811–1867

28 Fight for the Standard

After the painting by Richard Ansdell, A.R.A. (1815–85).

Lettered Painted by R. Ansdell A.R.A. Engraved by H. T. Ryall. London 70 Hampstead Road, Dixon & Ross, Unlimited, 15 August, 1861.
Mixed mezzotint. $35\frac{1}{2} \times 27\frac{3}{4}$ (90.2 × 70.5)
E.261–1970

Printsellers' Association (1892) records a publication of 1,325, of which 350 were artist's proofs, declared by Hering & Remington on 2 June 1854.
Exhibitions: The painting, R.A. 1848, no. 585; Walker Art Gallery, 1908, no. 156; Marillier, repr. p. 52.
Bibliography: Sandby, vol. ii, p. 347; Slater, p. 559; *D.N.B.*, vol. xvii, p. 522; *Art Journal*, 1867, pp. 249, 250, and 1860, p. 234.

The Print depicts Serjeant Ewart of the Scots Greys taking the Eagle from the 45th Regiment, 'The Invincibles', at Waterloo, 18 June 1815.

WILLIAM TURNER DAVEY
1818–*c.* 1890

29 Eastward Ho! August 1857

After the painting dated 1858 by Henry Nelson O'Neil, A.R.A. (1817–80), in the collection of Sir Richard Proby, Bt, at Elton.

Lettered with title in open letters and Painted by Henry O'Neil A.R.A. Engraved by W. T. Davey. Published, September 20th. 1860, by Lloyd Brothers and Co. Publishers to Her Majesty, 96 Grace Church Street, London. Printed by McQueen. From the original picture in the possession of Edward Adam Leatham, Esq. M.P. Heath House, Wakefield.
Mixed mezzotint. 32⅝ × 25⅜ (82.9 × 64.5)
E.119–1970

Companion print to *Home Again* by the same engraver, no. 30 (E.120–1970).

Printsellers' Association (1847–75) records an edition of 1,475, of which 650 were artist's proofs, declared by Lloyd Bros, 26 November 1860.
Exhibitions: The painting, R.A. 1858, no. 384.
Bibliography: Sandby, vol. ii, pp. 343, 344; Reynolds, 1953, fig. 69. Wood, pp. 116, 341.

Another version of the painting, dated 1861, in the collection of Brigadier Sir Ralph Rayner, was no. 72 in the exhibition *Victorian painting* held at Agnew & Sons, London, 1961.
The date August 1857 in the title shows that the troops were bound for the Indian Mutiny and not for the Crimea as is often thought.

WILLIAM TURNER DAVEY
1818–*c.* 1890

30 Home Again

After the painting dated 1859, by Henry Nelson O'Neil, A.R.A. (1817–80).

Lettered with title in open letters and Painted by H. O'Neil A.R.A. Engraved by W. T. Davey. London. Published Novr. 18th. 1861; by Moore, McQueen & Co. 25 Berners Street, Oxford Street, Paris, chez Francois Delarue, Editeur, 18, Rue J. J. Rousseau: Berlin; Carl Gluck & Co. Printed by McQueen.
Mixed mezzotint. 32⅞ × 25⅝ (83.5 × 65.2)
E.120–1970

Companion print to *Eastward Ho!* by the same engraver, no. 29 (E.119–1970).

Printsellers' Association (1847–75) records an edition of 1,475, of which 650 were artist's proofs, declared by Moore & McQueen, 12 September 1862.
Exhibitions: The painting, R.A. 1859, no. 400.
Bibliography: Reynolds, 1953, fig. 70.

Another version of the painting in the collection of Brigadier Sir Ralph Rayner, was no. 76 in the exhibition *Victorian painting* held at Agnew & Sons, London, 1961.

WILLIAM HENRY SIMMONS
1811–1882

31 In Memoriam

After the painting dated 1858 by Sir Joseph Noël Paton, R.S.A. (1821–1901).

The painting signed and dated with monogram JNP 18— 58. *Lettered with title and* Designed to Commemorate the Christian Heroism of the British Ladies in India during the Mutiny of 1857, and their ultimate Deliverance by British Prowess. *With the quotation* Yea though I walk . . . Thou art with me *and* Painted by J. Noël Paton R.S.A. Engraved by W. H. Simmons. Edinburgh; Published Novr. 1st. 1862; by Alexander Hill; Printseller to Her Majesty & H.R.H. (the late) Prince Consort. 67, Princes Street. Printed by McQueen.
Engraving and stipple-engraving. 34 × 27 (86.4 × 68.5)
E.164–1970

Given by Mr P. N. McQueen

Printsellers' Association (1892) records an edition of 475, of which 250 were artist's proofs, declared 18 July 1862 by Alexander Hill.
Exhibitions: The painting, R.S.A. 1859, no. 146, lent by Alexander Hill.
Bibliography: *D.N.B.*, vol. xviii, p. 260.

HENRY THOMAS RYALL
1811–1867

32 'Home!' Return from the Crimea

After the painting, dated 1856, by Sir Joseph Noël Paton, R.S.A. (1821–1901).

Signed and numbered in pencil lower centre H. T. Ryall. 475.
Mixed mezzotint. 32⅞ × 27 (83.5 × 68.5)
E.126–1970

Printsellers' Association (1847–75) records an edition of 1,775, of which 750 were artist's proofs,

declared 21 November 1856 by A. Hill & McClure & Son.
Exhibitions: The painting, R.A. 1856, no. 35 and R.S.A. 1863, no. 257.
Bibliography: *D.N.B.*, vol. xvii, p. 522.

A replica was commissioned by Queen Victoria.

HENRY THOMAS RYALL
1811–1867

33 The Pursuit of Pleasure: A Vision of Human Life

After the painting by Sir Joseph Noël Paton, R.S.A. (1821–1901).

Signed within the design lower right Noel Paton. *Lettered* Edinburgh, March 24th, 1864 Published by Alexander Hill, 67 Princes' Street. Publisher in Ordinary to the Queen and H.R.H. the (late) Prince Consort.
Engraving and stipple-engraving. 31¾ × 46 (80.7 × 116.8)
E.113–1970

Printsellers' Association (1847–75) records an edition of 1,325, of which 550 were artist's proofs, declared by A. Hill on 10 May 1859.
Exhibitions: The painting R.S.A. 1855, no. 294; preliminary sketches exhibited 1850 (no. 499), 1860 (no. 646) and 1863 (no. 319).
Bibliography: Slater, p. 559, records a publication on 27 April 1864; *D.N.B.*, vol. xvii, p. 552.

AUGUSTE THOMAS MARIE BLANCHARD (A. BLANCHARD III)
1819–1898

34 The Derby Day

After the painting by William Powell Frith, R.A. (1819–1909). Published by Gambart and Co., 1858.

Signed in pencil on the left W. P. Frith *and on the right* Aug. Blanchard. *With the stamp of the Printsellers' Association.*
Engraving. 19⅝ × 43½ (49.6 × 110.5)
E.560–1969

Printsellers' Association (1892) records a total edition of 5,025 impressions, after which the plate was to be destroyed. Prices ranged from 5 to 15 gns. The plate was declared 23 September 1858.
Exhibitions: The painting was exhibited with considerable popular success at the Royal Academy in 1858 (no. 218). It is now in the Tate Gallery, having been transferred from the National Gallery in 1951.
Bibliography: Béraldi 12; Frith, vol. i, pp. 268–303; *Bibliothèque Nationale*, vol. ii, pp. 487, 488 as published in 1862; Reynolds, 1953, pp. 59, 60; Reynolds, 1966, pp. 37, 49, 57.

FRANCIS HOLL, A.R.A.
1815–1884

35 The Railway Station

After the painting by William Powell Frith, R.A. (1819–1909), in Royal Holloway College, Egham.

Signed in pencil lower left W. P. Frith *and lower right* Francis Holl. *Lettered with the publisher's monogram* HG *and above* London, Published October 1st 1866, by Henry Graves and Co. the Proprietors, Publishers to The Queen, and The Prince and Princess of Wales—6 Pall Mall. Copyright. Registered. *With the Printsellers' Association stamp* PDW.
Mixed mezzotint. 25½ × 48 (64.5 × 122)
23770

Printsellers' Association records 3,050 proofs, ranging from 8 to 15 gns.
Exhibitions: First shown in 1862 at the gallery of L. V. Flatow, who paid the artist £4,500 for the painting and copyright.
Bibliography: Frith, vol. i, pp. 327–35; Reynolds, 1953, p. 59, fig. 19; Lister, pp. 23, 73, pl. 21; Reynolds, 1966, pp. 33, 179.

CHARLES WILLIAM SHARPE
worked second half of nineteenth century

36 Life at the Sea-side. Ramsgate 1854 (Ramsgate Sands)

After the painting by William Powell Frith,

R.A. (1819–1909) in the Collection of Her Majesty The Queen.

Lettered with title and Painted by W. P. Frith, R.A. Engraved by C. W. Sharpe. Art-Union of London, 1859.
Engraving. 25 × 45⅛ (64 × 115)
E.401–1968

The painting, exhibited at the R.A. in 1854 was bought for the Collection of Queen Victoria. There is a full-size replica of 1905, which is now in the Russell-Cotes Museum, Bournemouth.
Exhibitions: The painting, R.A. 1854, no. 59; Mappin Art Gallery, Sheffield, *Victorian paintings*, 1968, no. 80. The engraving, R.A. 1858, no. 1155.
Bibliography: Frith, vol. i, pp. 243 ff.; Reynolds, 1953, p. 58, fig. 18.

CHARLES GEORGE LEWIS
1808–1880

37 Salon d'Or, Homburg

After the painting, dated 1871, by William Powell Frith, R.A. (1819–1909), in the Rhode Island School of Design. Signed proof.

Signed in pencil lower right Chas. G. Lewis. *Lettered* London, Published November 6th. 1876 by Henry Graves & Co. the Proprietors Publishers to Her Majesty the Queen and T.R.H. the Prince and Princess of Wales. 6 Pall Mall. Copyright Registered according to Act of Congress in the Year 1876 by William Schaus in the Office of the Librarian of Congress at Washington.
Mixed mezzotint. 24¼ × 47⅛ (61.5 × 120.5)
E.117–1970

Printsellers' Association (1892) records an edition of 475, of which 300 were artist's proofs, declared by H. Graves & Co. 6 November 1876.
Exhibitions: The painting, R.A. 1871, no. 158.
Bibliography: Frith, vol. ii, p. 16; Reynolds 1966, pl. 25, reproduces a study for the painting in the National Gallery of Canada, Ottawa; A. Graves, 'Charles George Lewis' in *Printseller*, May 1903, p. 204, refers to the engraving and reproduces the painting; *D.N.B.*, vol. xi, p. 1052.

WILLIAM HENRY SIMMONS
1811–1882

38 The Departure (Second Class)

After the painting by Abraham Solomon (1824–1862).

Lettered with title and Painted by A. Solomon. Engraved by W. H. Simmons. London, Published 4th April, 1857, by E. Gambart & Co. 25 Berners Street, Oxford Street. Printed by McQueen.
Mixed mezzotint. 23⅛ × 29¾ (58.7 × 75.6)
E.148–1970

Printsellers' Association (1847–75) records that this print was published with its companion *The Return* (*First Class*) in an edition of 225 pairs, of which 100 were artist's proofs, declared 15 May 1857 by Gambart & Co.
The original pair of paintings is in the collection of the Marquess of Lansdowne at Bowood. Subsequent versions are in the Southampton Art Gallery; the Museum of British Transport; the Royal Holloway College; the collection of Sir Arthur Elton.
Exhibitions: R.A. 1854, no. 361. With the subtitle 'Thus part we, rich in sorrow, parting poor'.
Bibliography: *Punch*, vol. xxvi, 1854, p. 247; Reynolds 1953, p. 65; Mappin Art Gallery, Sheffield, *Victorian paintings*, 1968, no. 93.

LEOPOLD JOSEPH FLAMENG
1831–1911

39 The Road to Ruin: College

After the first of a series of five paintings dated 1877 by William Powell Frith, R.A. (1819–1909).

Lettered Published by the Art-Union of London, 112 Strand 1878. Art-Union of London 1882.
Etching. 17¾ × 21⅛ (45 × 53.6)
E.95–1970

Printsellers' Association (1892) records a publication in 1882 of 15,000 photogravures after a series of five paintings by Frith of 1877, entitled *The Race for Wealth*.
This set of prints (nos. 39–42, E.95–98–1970) is incomplete, lacking the last, *The End*.

LEOPOLD JOSEPH FLAMENG 1831–1911 *continued*

Exhibitions: R.A. 1878, nos. 291–95.
Bibliography: *Art Union of London; Annual reports*, 1881, pp. 8–13, 1882, p. 3; Frith, vol. ii, pp. 121–30, refers to the purchase of the copyright by the Art-Union and states that the plates were etched in France by a leading engraver; Slater, p. 321; Lister, pp. 62–71, pls. 16–20 reproduces the whole series of paintings, now in a Private Collection.

40 The Road to Ruin: The Royal Enclosure at Ascot

After the second of a series of five paintings by William Powell Frith, R.A. (1818–1909).

Lettered Published by the Art-Union of London, 112 Strand, 1878. Art-Union of London, 1882.
Etching. $17\frac{5}{8} \times 20\frac{7}{8}$ (44.8 × 52.7)
E.96–1970

See notes to no. 39.

41 The Road to Ruin: Arrest

After the third of a series of five paintings by William Powell Frith, R.A. (1819–1909).

Lettered Published by the Art-Union of London, 112 Strand, 1878. Art-Union of London 1882.
Etching. $17\frac{5}{8} \times 21\frac{1}{8}$ (44.8 × 53.6)
E.97–1970

See notes to no. 39.

42 The Road to Ruin: Struggles

After the fourth of a series of five paintings by William Powell Frith, R.A. (1819–1909).

Lettered Published by the Art-Union of London, 112 Strand, 1878. Art-Union of London 1882.
Etching. $17\frac{5}{8} \times 21$ (44.8 × 53.4)
E.98–1970

See notes to no. 39.

WILLIAM HENRY SIMMONS 1811–1882

43 Claudio and Isabella

After the painting of 1850 to 1853 by William Holman Hunt, O.M. (1827–1910) in the Tate Gallery (3447). Proof.

Signed in pencil lower right W. H. Simmons. *The painting signed and dated in capitals lower left* W. Holman Hunt 1850. *Lettered* London Published June 15th, 1864 by E. Gambart & Co. 120 Pall Mall. *With the stamp of the Printsellers' Association* BEU.
Engraving and stipple-engraving. $28\frac{7}{8} \times 18\frac{1}{2}$ (73.5 × 47)
E.131–1970

Printsellers' Association (1892) records an edition of 225, of which 100 were artist's proofs. The copyright was sold to Gambart & Co. in 1856.
Exhibitions: R.A. 1853, no. 44; Birmingham, *Pre-Raphaelite Brotherhood*, 1947, nos. 36, 37; Walker Art Gallery and Victoria and Albert Museum, *Holman Hunt*, 1969, nos. 17, 18.
Bibliography: Le Blanc, vol. iii, p. 517, no. 19; W. H. Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, vol. i, London, 1905, pp. 211–15, repr. p. 344; *D.N.B.*, vol. xviii, p. 260; M. Lutyens, 'Selling the Missionary' in *Apollo*, November 1967, p. 382.

The painting illustrates *Measure for Measure* Act III, scene 1: 'Ay, but to die and go we know not where; . . . 'tis too horrible!' The interior was taken from the Lollard's Prison at Lambeth Palace.

WILLIAM HENRY SIMMONS 1811–1882

44 The Light of the World

After the painting of 1851 to 1853 by William Holman Hunt, O.M. (1827–1910) in Keble College Oxford.

Lettered London Published May 7th. 1860 by E. Gambart & Co. 25 Berners Street. Printed by McQueen. *With the stamp of the Printsellers' Association* TET.

Engraving and stipple-engraving. 29¼ × 16¾ (74.3 × 42.5)
E.135–1970

Printsellers' Association (1847–75) records an edition of 1,025, of which 500 were artist's proofs, declared by Gambart & Co. August 1858.
The copyright was sold to Gambart by Holman Hunt in 1856 for £200. A second smaller engraving was made of the subject by W. Ridgway for the same publisher in 1865.
Exhibitions: The painting, R.A. 1854, no. 508, with the text 'Behold, I stand at the door and knock: if any man hear my voice, and open the door, I will sup with him and he with me' (*Revelation*, III: 20).
The painting was purchased in 1853 by Mr and Mrs Combe and bequeathed to Keble College in 1872. A second, smaller version, dated 1857, is in the Manchester City Art Gallery, and the final, life-size version of 1900–04, is in St Paul's Cathedral.
Bibliography: P. Bate, *The English Pre-Raphaelite painters*, London, 1899, p. 4; W. H. Hunt, *Pre-Raphaelitism and the Pre-Raphaelite Brotherhood*, vol. i, London, 1905, pp. 346–56, repr. p. 368; O. Von Schleinitz, *William Holman Hunt*, Leipzig, 1907, p. 39, pl. 32; M. Roskill, 'Holman Hunt's differing versions of the Light of the World' in *Victorian Studies*, London, 1962–63, vol. vi, pp. 229–44; Walker Art Gallery and Victoria and Albert Museum, *William Holman Hunt*, 1969, p. 10 & no. 24.

WILLIAM HENRY SIMMONS 1811–1882

45 The Proscribed Royalist

After the painting of 1853 by Sir John Everett Millais, P.R.A. (1829–96).

The painting signed and dated lower right Millais 1853. *Lettered* Painted by John Everett Millais A.R.A. Engraved by W. H. Simmons. London Published Jany. 15th 1858, by Gambart & Co. 25 Berners Street, Oxford Street, & 8 Rue de Bruxelles, Paris. *With the stamp of the printsellers' Association.*
Engraving and stipple-engraving. 30 × 21⅜ (76.2 × 54.3)
E.297–1970

Printsellers' Association (1847–75) records an edition of 525, of which 250 were artist's proofs.
Exhibitions: The painting, R.A. 1853, no. 520; The engraving, R.A. 1859, no. 1185; R.A. Winter Exhibition, *Works by the late Sir John Everett Millais Bart. P.R.A.*, 1898, no. 45.
Bibliography Sandby, vol. ii, p. 334 refers to the engraving; Le Blanc, vol. iii, p. 517, no. 4; Millais, vol. ii, p. 497, refers to a later publication by Gambart & Graves in 1868, repr. vol. i, p. 173; Slater, p. 583; *D.N.B.*, vol. xviii, p. 260.

THOMAS OLDHAM BARLOW, R.A. 1824–1889

46 The Huguenot

After Sir John Everett Millais, P.R.A. (1829–1896). Published by David Thomas White, Fine Art Rooms, 7 Maddox Street.

Signed and dated No. 2. First Mezzo proof. Jany 24, 57 T.O.B.
Mezzotint. 29¼ × 20⅛ (74.2 × 51)
E.5110A–1910

Given by the Misses Barlow

Printsellers' Association (1892) records an edition of 475 artist's proofs, 25 presentation proofs and 450 proofs before letters.
The original painting, of which there are several replicas, is in the Gallery of Modern Art, The Huntington Hartford Collection.
Exhibitions: The painting, R.A. 1852; *Millais*, Walker Art Gallery and Royal Academy, January–April 1967, no. 35.
Bibliography: Reynolds, 1966, pp. 63, 66.

THOMAS LEWIS ATKINSON born 1817

47 The Black Brunswicker

After the painting dated 1860 by Sir John Everett Millais, P.R.A. (1829–96), in the Lady Lever Art Gallery, Port Sunlight. Proof.

Signed in pencil lower left John Everett Millais. *The painting signed and dated with monogram* 18M60. *With the stamp of the Printsellers' Association* ARN.

Engraving and aquatint. 29½ × 20¼ (75 × 51.4)
E.353–1970

Printsellers' Association (1847–75) records an edition of 675, of which 350 were artist's proofs, declared by Graves & Co. and Moore, McQueen & Co. 16 June 1864.
Exhibitions: The painting, R.A. 1860, no. 29; R.A. Winter Exh. *Works by the late Sir John Everett Millais P.R.A.*, 1898, no. 21; this impression of the engraving was no. B28(7) in *Charles Dickens*, Victoria and Albert Museum, 1970. (The model for the young woman was Miss Kate Dickens, daughter of Charles Dickens); *Millais*, Walker Art Gallery and Royal Academy, January–April 1967, no. 59.
Bibliography: Millais, vol. i, p. 351, also vol. ii, p. 495; A. L. Baldry, *Sir John Everett Millais: his art and influence*, London, 1899, p. 47, repr. p. 40; R. R. Tatlock, *Catalogue of the English paintings . . . in the Lady Lever Art Gallery*, 1928, p. 105; Slater, p. 110, records a later publication of 18 March 1867.

SIR EDWARD COLEY BURNE-JONES, BART, R.W.S.
1833–1898

48 The Briar Wood

First in the series The Legend of the Briar Rose painted in 1890, in Buscot Park, Berkshire.

Signed in pencil lower right Edward Burne-Jones.
Lettered Published April 15th. 1892 by Thomas Agnew & Sons, London, Liverpool and Manchester, Copyright Registered 1892. Printed in Paris. *With the stamp of the Printsellers' Association* HNA.
Photogravure. 21¾ × 37 (55.2 × 94)
E.270–1970

Printsellers' Association (1892) records an edition of 525 sets, of which 400 were artist's proofs, declared 16 May 1890 by Thomas Agnew & Sons.
Exhibitions: Messrs Agnew & Sons, 1890.
Bibliography: *The Year's Art*, 1891, p. 227, records the publication of the photogravures; Lady G. Burne-Jones, *Memorials of Sir Edward Burne-Jones*, vol. ii, London, 1904, pp. 204, 205; N. Pevsner, *The buildings of England: Berkshire*, London, 1966, p. 109, repr. pl. 61.

The fateful slumber floats and flows,
About the tangle of the Rose,
But lo, the fated hand and heart
To rend the slumberous curse apart.

WILLIAM MORRIS

49 The Council Chamber

Second in the series The Legend of the Briar Rose.

Signed in pencil lower right Edward Burne-Jones.
Lettered as no. 48. With the stamp of the Printsellers' Association HPY.
Photogravure. 21⅞ × 37¼ (55.5 × 94.6)
E.271–1970

The threat of war, the hope of peace,
The Kingdom's peril and increase.
Sleep on, and bide the latter day
When Fate shall take her chains away.

WILLIAM MORRIS

50 The Garden Court

Third in the series The Legend of the Briar Rose.

Signed in pencil lower right Edward Burne-Jones.
Lettered as no. 48 With the stamp of the Printsellers' Association IPA.
Photogravure. 21¾ × 34⅝ (55.2 × 88)
E.272–1970

The maiden pleasaunce of the land
Knoweth no stir of voice or hand,
No cup the sleeping waters fill,
The restless shuttle lieth still.

WILLIAM MORRIS

51 The Rose Bower

Fourth in the series The Legend of the Briar Rose.

Signed in pencil lower right Edward Burne-Jones.
Lettered as no. 48 With the stamp of the Printseller's Association HZV.
Photogravure. 21⅞ × 34⅞ (55.5 × 88.7)
E.273–1970

Here lies the hoarded love, the key
To all the treasure that shall be.
Come, fated hand, the gift to take
And smite the sleeping world awake.

WILLIAM MORRIS

ÉMILE BOILVIN
1845–1899

52 Vespertina Quies

After the painting dated 1893 by Sir Edward Coley Burne-Jones (1833–98), in the Tate Gallery (5176). Artist's proof.

Signed in pencil lower left Edward Burne-Jones. *Signed in pencil lower right* E. Boilvin. *Lettered,* Copyright 1897 by Messrs. Arthur Tooth & Sons, Publishers 5 & 6 Haymarket, London. 295 Fifth Avenue, New York, & Messrs. Stiefbold & Co. Berlin. Printed by Messrs. A. Salmon & Ardail, Paris. *With the stamp of the Printsellers' Association* JV.
Etching, printed on Japanese Vellum. Size of image $15\frac{3}{4} \times 9\frac{1}{8}$ (40 × 23.2)
The plate mark is not visible on this impression although it has wide margins.
E.293–1970

Printsellers' Association (1912) records an edition of 300, of which 250 were artist's proofs. There was no other state and the plate was destroyed.
Exhibitions: The etching was no. 226 in the Exhibition of Works by Sir E. C. Burne-Jones, New Gallery, London, 1898–99; the painting was no. 135 in this exhibition (it was first exhibited at the New Gallery in 1894).
Bibliography: *Bibliothèque Nationale*, vol. iii, no 87, p. 78; Von Schleinitz, p. 85, fig. 72.

The painting was bequeathed to the Nation in 1940 by Mrs M. Beddington.

JOHN DOUGLAS MILLER
worked *c.* 1872–*c.* 1903

53 Invocation

After the painting dated 1889 by Frederic, Lord Leighton, P.R.A. (1830–96). Artist's proof.

Signed in pencil lower left Fred. Leighton *and lower right* John D. Miller. *Lettered* London, Published January 10th 1893, by Arthur Tooth & Sons, 5 & 6 Haymarket, S.W. Copyright Registered by Messrs. M. Knoedler & Co. New York & Messrs Stiefbold & Co. Berlin. *With the stamp of the Printsellers' Association.*
Mezzotint. $25\frac{7}{8} \times 17$ (65.7 × 42.2)
E.292–1970

Printsellers' Association (1912) records an edition of 925, of which 400 were artist's proofs, declared 2 February 1893 by A. Tooth & Sons, after which the plate was to be destroyed.
Exhibitions. The painting, R.A. 1889, no. 31; the mezzotint, R.A. 1893, no. 1,475; the painting, R.A. Winter 1897, *Works of the late Lord Leighton, P.R.A.*, no. 9.
Bibliography: *Year's Art*, 1890, p. 46, records the publication.

THOMAS GOOCH APPLETON
1854–1924

54 Dreamers

After the painting, dated 1882, by Albert Joseph Moore (1841–93), in the Birmingham City Museum and Art Gallery (676). Proof.

Signed in pencil lower right, Thomas G. Appleton. *With the stamp of the Printseller's Association* UMM.
Mezzotint printed in sepia. $21\frac{5}{8} \times 30\frac{3}{4}$ (55 × 78.1)
E.274–1970

Printsellers' Association (1912) records an edition of 525, of which 250 were artist's proofs, published by Henry Graves & Co. 14 September 1898.
Exhibitions: The painting, R.A. 1882, no. 407, and no. 359 in the R.A. *Bicentenary Exhibition*, London, 1968–69.
Bibliography: A. L. Baldry, *Albert Moore: his life and works*, London, 1894, pp. 48–51; Birmingham City Art Gallery and Museum, *Catalogue of paintings*, 1923, p. 154; *Illustrations of one hundred oil paintings in the Permanent Collection*, Birmingham, 1952, p. 30; R. Ormond, 'Victorian paintings and patronage in Birmingham' in *Apollo*, vol. lxxxvii, 1968, p. 244, fig. 3.

SIR EDWARD JOHN POYNTER, P.R.A.
1836–1919

55 The Greek Dance

After the painting, dated 1900 by Sir Edward John Poynter, P.R.A. (1836–1919).

The painting signed with monogram and date, lower left EJP MDCCCC. *Signed in pencil lower left* Edward J. Poynter. *Lettered with title and* Painted by Sir E. J. Poynter P.R.A. Copyright 1900 by Messrs Arthur Tooth and Sons, Publishers, 5 & 6 Haymarket, London 41 Boulevard des Capucines, Paris, 299 Fifth Avenue, New York and Messrs. Stiefbold & Co. Berlin. Printed in Berlin. Published also by Messrs. P. & D. Colnaghi & Co. 13-14 Pall Mall East. *With the stamp of the Printsellers' Association* ZXV.
Photogravure. 26 × 33 (66 × 83.8)
E.182–1970

Given by Miss F. B. Pomeroy

Printsellers' Association (1912) records an edition of 300, of which 250 were artist's proofs, declared 13 October 1900.
Bibliography: *Art Journal*, 1895, repr. p. 174; W. C. Monkhouse, 'Sir Edward John Poynter: his life and work' in *Art Annual*, London, 1897, repr. 27.

SIR LAWRENCE ALMA-TADEMA, O.M., R.A.
1836–1912

56 The Baths of Caracalla

After the painting by Sir Lawrence Alma-Tadema, O.M., R.A. (1836–1912).

The painting signed within the design L. Alma Tadema op. CCCLVI. *Lettered with title and* Painted by Sir L. Alma Tadema R.A. Copyright. 1900 by Messrs. Arthur Tooth and Sons Publishers, 5 & 6 Haymarket London, 41 Boulevard des Capucines Paris, 299 Fifth Avenue New York and Messrs. Stiefbold & Co. Berlin. Printed in Berlin. From the original picture in the Collection of the Hon. Samuel H. Bronson, New Haven, Conn. U.S.A.
Photogravure. 33¼ × 21⅛ (76.8 × 51)
E.175–1970

Given by Miss F. B. Pomeroy

Printsellers' Association (1912) records an edition of 425, of which 400 were artist's proofs declared by Arthur Tooth & Sons 11 April 1900.

LEOPOLD LOWENSTAM
1842–1898

57 He loves me—He loves me not!

After the painting by Sir Lawrence Alma-Tadema, R.A. (1836–1912). Artist's proof with remarque depicting a marguerite.

Signed in pencil lower left L. Alma-Tadema. *Signed in pencil lower right* Leopold Lowenstam. *Lettered* London Published January 13th 1893 by Stephen T. Gooden, 57 Pall Mall S.W. Copyright registered by the British Art Publishers Union Limited New York. *With the stamp of the Printsellers' Association* ZT.
Etching. 12⅛ × 17 (30.8 × 43.2)
E.181–1970

Given by Miss F. B. Pomeroy

Printsellers' Association (1912) records an edition of 375, of which 350 were artist's proofs with remarque.
Exhibitions: The etching, R.A. 1893, no. 1,453.

HERBERT DICKSEE
1862–1928

58 Hesperia

After the painting dated 1887 by Sir Frank Dicksee, P.R.A. (1853–1928). Artist's proof.

Signed in pencil lower left Frank Dicksee. *Signed in pencil lower right* Herbert Dicksee. *With remarque of a twig of apples. Lettered* London, Published Nov. 1st 1889 by the Fine Art Society (Limited) 14b, New Bond Street W.
Etching, printed in brown, on vellum. 27⅛ × 19¼ (69 × 49)
Plate mark indistinct.
E.204–1970

Exhibitions: The painting, R.A. 1887, no. 420; the etching, R.A. 1889, no. 1,688.
Bibliography: *Year's Art*, 1891, p. 232; E. R. Dibdin, 'Frank Dicksee: his life and work' in *Christmas Art Annual*, 1905, p. 9; Slater, p. 275.

CHARLES OLIVER MURRAY, R.E.
1842–1923

59 My Lady's Garden

After the painting dated 1899 by John Young Hunter (born 1874), in the Tate Gallery (1698).

Signed and dated on plate lower right: J. Young Hunter 1899 *Lettered with title and*, London Published 1904 by C. E. Clifford & Co. 24 Haymarket . . . *remaining lettering erased.*
Etching, printed in brown. $18\frac{3}{4} \times 29$ (47.6 × 73.7)
E.201–1970

Printsellers' Association (1912), records an edition of 425, of which 400 were artist's proofs on vellum and 25 presentation proofs, declared 22 June 1904 by Clifford & Co.
Exhibitions: The painting, R.A. 1899, no. 997, was purchased from the Chantrey Bequest by the Tate Gallery; the etching, R.A. 1901, no. 1,431.
Bibliography: *Printseller*, 1903, p. 233.

JAMES DOBIE
born 1849

60 After dinner rest awhile

After the painting by Walter Dendy Sadler (1854–1923).

The painting signed W. Dendy Sadler. *Lettered with title in open letters, and* painted by W. Dendy Sadler. Engraved by James Dobie. From the Original picture in the collection of J. H. Harrowing Esq., Raphael Tuck & Sons Ltd. London, Paris & New York, Publishers to their Majesties the King & Queen. Copyright. Printed in England. Entered according to Act of Congress at Washington, New York. The British Art Publishers' Union, Limited. 15 East Seventeenth Street.
Etching. $17\frac{1}{4} \times 22\frac{1}{4}$ (43.8 × 56.5)
E.286–1970

Printsellers' Association (1912) records an edition published by L. H. Lefevre & Son and declared, 2 August 1905.
Exhibitions: The painting, R.A. 1904, no. 841.

LEOPOLD JOSEPH FLAMENG
1831–1911

61 Richard Duke of Gloucester and the Lady Anne

After the painting, dated 1896, by Edwin Austin Abbey, R.A. (1852–1911). Artist's proof.

Signed in pencil lower left E. A. Abbey. *Signed in pencil lower right*, Leop. Flameng. *The painting signed and dated lower left* E. A. Abbey 1896. *Lettered* Issued October 1st. 1897, by the Art Union of London, 112 Strand, Copyright, Registered.
Etching. $18 \times 32\frac{1}{8}$ (45.7 × 81.5)
E.354–1970

The subject depicted is the wooing of Anne by Richard, Duke of Gloucester, at the funeral of her husband, Edward Prince of Wales, murdered by Richard (Shakespeare's *Richard III*, Act I, scene ii).

JOEL (JOHN) BALLIN
1822–1885

62 Les Adieux

After the painting, dated 1871, by James (Jacques Joseph) Tissot (1836–1902), in the Bristol City Art Gallery (K.2432).

Lettered J. T. [sic] Tissot, Pinx[t] J. Ballin Sculp[t] London Published May 30th. 1873; by Messrs. Pilgeram & Lefevre, Successors to E. Gambart & Co. 1A King Street, St. James's, S.W.— Copyright Registered. Entered according to Act of Congress in the year 1873 by William Schaus, in the Office of the Librarian of Congress at Washington. *With the stamp of the Printsellers' Association* YCE.
Etching and mezzotint. $28\frac{7}{8} \times 19$ (73.4 × 48)
E.288–1970

Printsellers' Association (1847–75) records an edition of 375, of which 200 were artist's proofs, declared by Messrs Pilgeram & Lefevre, 22 May 1873.
Exhibitions: The painting, R.A. 1872, no. 644. It was no. 400 in the *Bicentenary Exhibition 1768–*

1968, London 1968–69; repr. p. 77, see catalogue entry p. 150 for further references.
Bibliography: Thieme/Becker, vol. ii, p. 419, records the engraving; J. Laver, *The romantic career of J. Tissot (1836–1902)*, London, 1936, p. 27; Bristol Museum and Art Gallery, *Catalogue of paintings*, 1957, p. 110, pl. 64.

JAMES (JACQUES JOSEPH) TISSOT
1836–1902

63 The Trafalgar Tavern at Greenwich, 1878

(Béraldi 28.)

Signed and dated J. J. Tissot 1878.
Etching: $13\frac{7}{8} \times 9\frac{15}{16}$ (35.3 × 25.2)
E.933–1904

A preparatory drawing is in the Fogg Art Museum, Bequest of Evert J. Wendell.
Exhibitions: Providence, U.S.A., Rhode Island School of Design *James Jacques Joseph Tissot 1836–1902*, a retrospective exhibition, 28 February–29 March 1968, no. 71.

LIST OF BOOKS AND EXHIBITIONS REFERRED TO IN ABBREVIATED FORM

Balston	Balston, T., *John Martin 1789–1854: his life and works*, London, 1947
Béraldi	Béraldi, H., *Les graveurs du xix siècle; guide de l'amateur d'estampes moderne*, 12 vols., Paris, 1885–92
B.I.	British Institution
Bibliothèque Nationale	*Bibliothèque Nationale Inventaire du Fonds français après 1800*, Paris, 1930–
Boase	Boase, T. S. R., *English art 1800–1870*, Oxford, 1959
Frith	Frith, W. P., *My autobiography and reminiscences*, 3 vols., London, 1887–88
Hutchison	Hutchison, S. C., *The history of the Royal Academy 1768–1968*, London, 1968
Le Blanc	Le Blanc, C., *Manuel de l'amateur d'estampes*, 4 vols., Paris, 1854–89
Lister	Lister, R., *Victorian narrative paintings*, London, 1966
Maas	Maas, J. S., *Victorian painters*, London, 1969
Millais	Millais, J. G., *The life and letters of Sir John Everett Millais*, London, 1899
Printsellers' Association	*The Printsellers' Association List of Engravings*, London, 1847–75, 1892, 1894, 1912
R.A.	Royal Academy. Summer Exhibitions unless otherwise stated
Rawlinson	Rawlinson, W. G., *The engraved works of J. M. W. Turner*, 2 vols., London, 1908–13
Redgrave	Redgrave, R., and S., *A century of painters of the English School*, 1866. Edited by R. Todd, London, 1947
Reynolds 1953	Reynolds, G., *Painters of the Victorian scene*, London, 1953
Reynolds 1966	Reynolds, G., *Victorian painting*, London, 1966
R.S.A.	Royal Scottish Academy
Sandby	Sandby, W., *The History of the Royal Academy of Arts*, London, 1862
Slater	Slater, J. H., *Engravings and their value*, London, [1929]
Strickland	Strickland, W. G., *A dictionary of Irish artists*, Dublin, 1913

Thieme/Becker	Thieme, U., and Becker, E., *Allgemeines Lexikon der Bildenden Künstler*, 37 vols., Leipzig, 1907–50
Whitechapel	*Paintings by William Powell Frith, R.A., 1819–1909*, Whitechapel Art Gallery, 1951
Wood	Wood, C., *Dictionary of Victorian painters*, Antique Collectors' Club, 1971

INDEX OF PAINTERS AND ENGRAVERS

References to catalogue numbers are in bold type

ABBEY, Edwin Austin 41, **61**

ALMA-TADEMA, Sir Lawrence 26, 30, 40, **56, 57**

ANSDELL, Richard 35, 36, **11, 23, 24, 28**

APPLETON, Thomas Gooch 40, **54**

ATKINSON, Thomas Lewis 36, 39, **26, 47**

BALLIN, Joel (John) 41, **62**

BARLOW, Thomas Oldham 39, **46**

BARTOLOZZI, Francesco 13

BAXTER, Charles 22, **5**

BEARDSLEY, Aubrey 27, 41

BLANCHARD, Auguste Thomas Marie 37, **34**

BOILVIN, Émile 39, **52**

BONNARD, Pierre 40

BRIDGWATER, Henry Scott **22**

BRIDOUX, François Eugène Augustin 30

BROMLEY, John Charles 22, **3**

BROMLEY, Valentine Walter 36, **26**

BROWN, Ford Madox 27, 34

BOUCHER, François 30

BURNE-JONES, Sir Edward Coley 10, 39, 40, 41, **48–51, 52**

BURNET, John 14, 18, 20, 33

CHALON, Alfred Edward 22

CHANT, James John **12**

COLLINS, William 33

CONSTABLE, John 25

CORBOULD, Edward Henry 22, **12**

CORREGGIO 33

COUSINS, Henry 22, **5**

COUSINS, Samuel 13, 36

CRESWICK, Thomas 22

DANBY, Francis 29

DAUMIER, Honoré 37

DAVEY, William Turner 36, **29, 30**

DICKSEE, Sir Frank 39, **58**

DICKSEE, Herbert **58**

DOBIE, James 41, **60**

DOO, George Thomas 13, 30, 33, **11**

EASTLAKE, Sir Charles Lock 13, 30, 32, **1,**

EGG, Augustus Leopold 37

ENGLEHEART, Francis 33, **14**

ETTY, William 29, 30, 40, **11**

FAED, Thomas 33, 34, **16, 17**

FINDEN, William and Edward 21

FLAMENG, Léopold Joseph 41, **39–42, 61**

FOX, Charles 33

FRITH, William Powell 32, 37, **34, 35, 36, 37, 39–42**

FROST, William Edward 30, **13**

GÉRICAULT, Théodore 27

GIBBON, Benjamin Phelpa 34, **18, 19**

GOLDING, Richard **15**

GOODALL, Edward **21,** 26

GOODYEAR, Joseph 22

GREATBACH, George 33

GUYS, Constantin 41
HALLIDAY, Michael Frederick 36, **27**
HAYDON, Benjamin Robert 31
HOWARD, Henry 30
HEATH, Charles 22, 30, 33
HERBERT, John Rogers 22, 32, **3**
HILTON, William 30
HOLL, Francis 37, **35**
HOLLYER, F. 34, **18, 19**
HOOK, James Clarke 34
HUGHES, Arthur 38
HUNT, G. S. **19**
HUNT, William Holman 38, 39, **43, 44**
HUNTER, John Young 40, 41, **59**
LANDSEER, Sir Edwin Henry 27, 34, 35, 42, **18, 19, 20, 21**
LANDSEER, Thomas 35, **20**
LAWRENCE, Sir Thomas 19
LEIGHTON, Edward Blair 36
LEIGHTON, Frederic, Lord 26, 40, 41, **53**
LESLIE, Charles Robert 22, 32
LESLIE, George Dunlop 41
LEWIS, Charles George 27, 34, 37, **19, 24, 37**
LIGHTFOOT, Peter 30, **13**
LOWENSTAM, Leopold **57**
LUCAS, Alfred 35, **23**
LUCAS, David 25
LUPTON, Thomas 19, 25
MACLISE, Daniel 33, **15**
MARTIN, Alfred 27, **7**
MARTIN, John 25, 27, 28, 29, 30, **6, 7, 8, 9, 10, 11**
MILLAIS, Sir John Everett 38, 39, **45, 46, 47**
MILLER, John Douglas **53**
MOORE, Albert Joseph 26, 40, **54**
MORRIS, William 39, 41
MOTE, W. H. 21
MOTTRAM, Charles 28, 35, **8, 9, 10**
MULREADY, William 32, 33
MURRAY, Charles Oliver 40, **59**
O'NEIL, Henry Nelson 36, **29, 30**
OSTADE, Jan van 33
PARKES, Robert Bowyer **23**
PARRIS, Edmund Thomas 22
PATON, Sir Joseph Noël 36, 37, **31, 32, 33**
PHILLIPS, G. H. 29
POSSELWHITE, James 21, **2**
POYNTER, Sir Edward John 40, **55**
PYE, John 10, 14, 15
RAIMBACH, Abraham 22, 33
RANKLEY, Alfred 35, **25**
REDGRAVE, Richard 32
REYNOLDS, Samuel William, II 25, **4**
RIDGWAY, W. 65, **44**
ROBERTS, Edward John 27, **7**
ROBINSON, John Henry 13, 22, 33
ROLLS, Charles 21, 22, **3**
ROSSETTI, Dante Gabriel 38, 39, 41
ROSSITER, Charles 37
RYALL, Henry Thomas 35, 36, 37, **11, 25, 28, 32, 33**
SADLER, Walter Dandy 41, **60**
SANT, James **22**
SHARP, William 12, 20, 21, 25, 33
SHARPE, Charles William 37, **36**
SHENTON, Henry Chawner 33

SIMMONS, William Henry 33, 36, 38, **11, 16, 17, 27, 31, 38, 43, 44, 45**
SMITH, – 30
SMITH, William Richard 22
SOILLEUX, A. F. 35
SOLOMON, Abraham 34, 37, **38**
STAINES, W. 22
STEPHANOFF, Francis Philip 22
STOCKS, Lumb 22
STONE, Frank 32
STONE, Marcus 36
STRANGE, Sir Robert 12, 13
TAYLER, Frederick **4**
TENIERS, David 33
TISSOT, James 41, **62, 63**
TURNER, Charles 27
TURNER, Joseph Mallord William 19, 22, 25, 26, 27, 28, 29
VELASQUEZ 33
VISCHER, Cornelius 33
VUILLARD, Edouard 40
WALLIS, Robert 22
WARREN, Charles 20
WATT, James Henry 20, 33, 34, 40, **1, 21**
WEBSTER, Thomas 36
WHISTLER, James McNeill 35, 40, 41, 42
WILKIE, Sir David 33, **14**
WILLMORE, James Tibbitts 22
WITHERINGTON, William Frederick 21, **2**
WOOLLETT, William 12
WOOLNER, Thomas 34
ZOBEL, George 35

PLATES

JAMES HENRY WATT

1 Christ blessing little children

After Eastlake

Detail

JAMES POSSELWHITE

2 The Youthful Queen of the Hop Garden

After W. F. Witherington

Detail

JOHN CHARLES BROMLEY

3 The Appointed Hour

After J. R. Herbert

SAMUEL WILLIAM REYNOLDS II

4 The Alliance

HENRY COUSINS

5 Beaming Eyes

After C. Baxter

Detail

JOHN MARTIN

6 Satan on the Burning Lake

Detail

ALFRED MARTIN

7 Sadak in search of the waters of Oblivion

After John Martin

Detail

CHARLES MOTTRAM

8 The Great Day of His Wrath

After John Martin

Detail

CHARLES MOTTRAM

9 The Last Judgement

After John Martin

Detail

CHARLES MOTTRAM

10 The Plains of Heaven

After John Martin

Detail

GEORGE THOMAS DOO

11 The Combat

After W. Etty

Detail

JAMES JOHN CHANT **12 Lady Godiva** *After the water-colour by E. H. Corbould*

Detail

PETER LIGHTFOOT

13 Sabrina

After W. E. Frost

Detail

FRANCIS ENGLEHEART

14 Duncan Gray

After Wilkie

Detail

RICHARD GOLDING

15 A Peep into Futurity

After Maclise

Detail

WILLIAM HENRY SIMMONS
16 Sunday in the Backwoods
After Faed

Detail

WILLIAM HENRY SIMMONS

17 The Last of the Clan

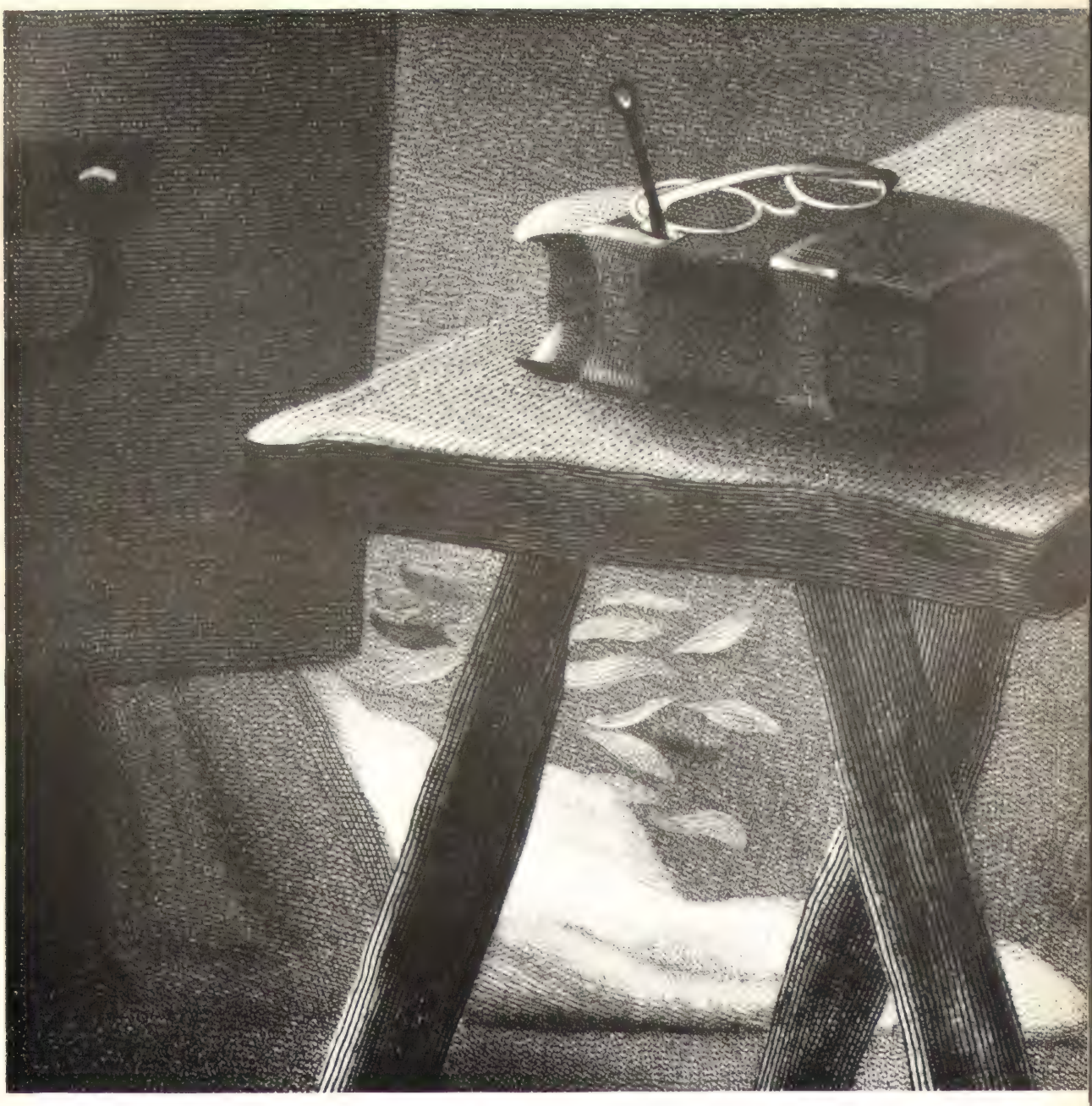
After Faed

Detail

F. HOLLYER

18 The Old Shepherd's Chief Mourner

After Landseer



Detail

F. HOLLYER

19 The Shepherd's Grave

After Landseer

THOMAS LANDSEER

20 The Monarch of the Glen

After Landseer

JAMES HENRY WATT

21 The Highland Drovers

After Landseer

Detail of etched state

Detail of engraved state

HENRY SCOTT BRIDGWATER

22 The Soul's Awakening

After J. Sant

Detail

ALFRED LUCAS

23 Just Caught

After R. Ansdell

Detail

CHARLES GEORGE LEWIS

24 The Hunted Slaves

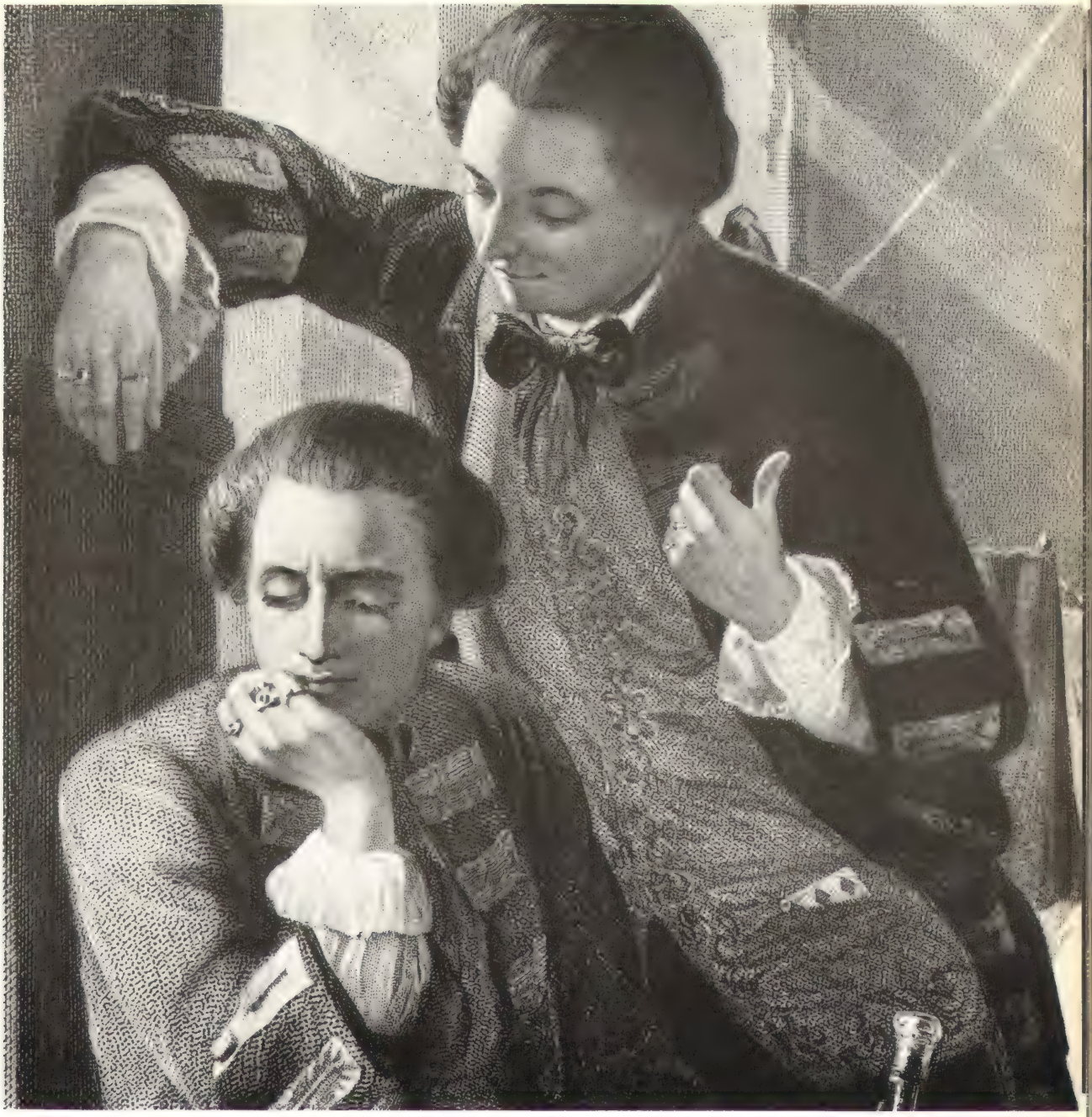
After R. Ansdell

Detail

HENRY THOMAS RYALL

25 The Scoffers

After A. Rankley



Detail

THOMAS LEWIS ATKINSON

26 Flora

After V. W. Bromley

Detail

WILLIAM HENRY SIMMONS

27 The Measure for the Wedding Ring

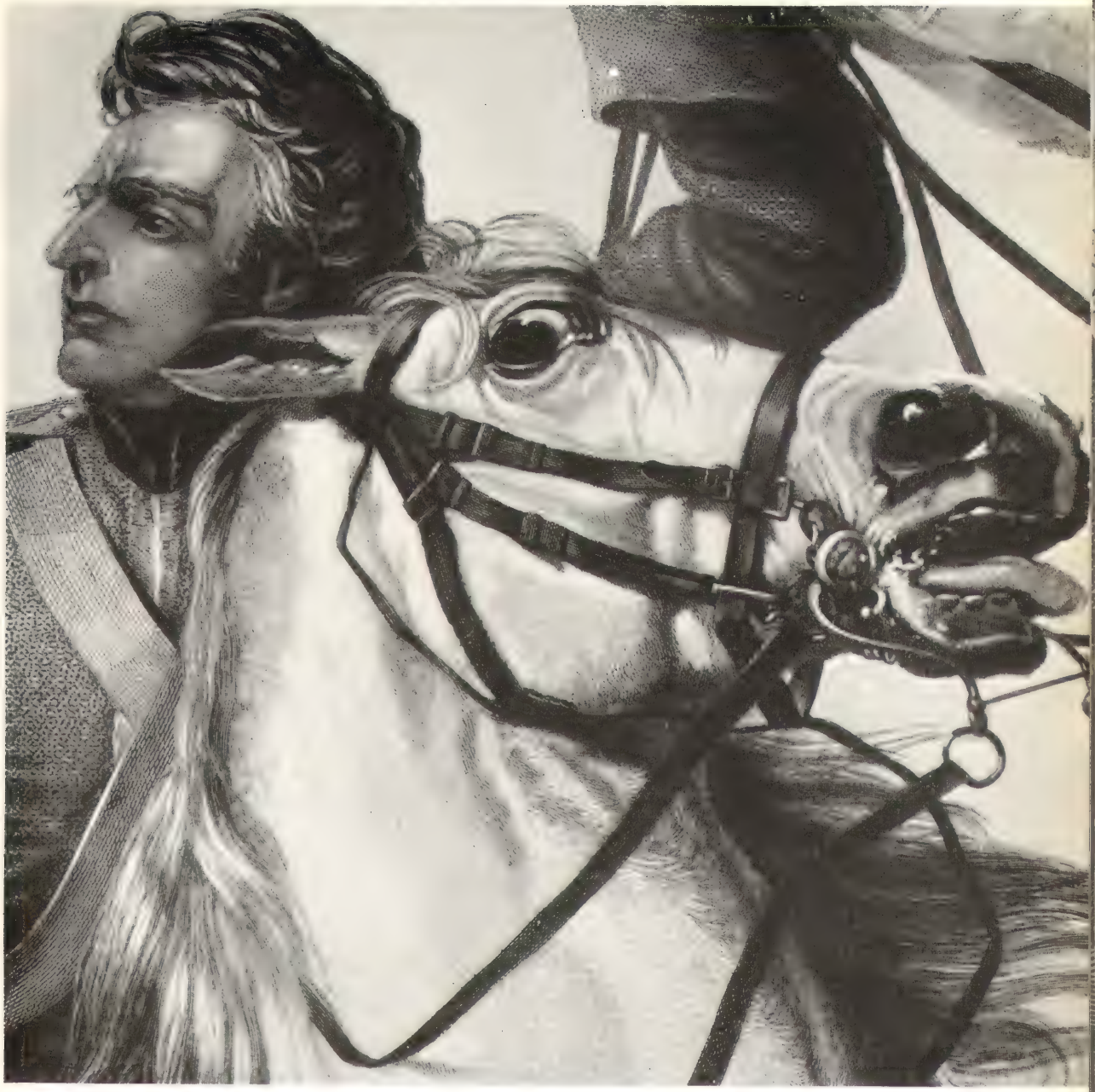
After M. F. Halliday

Detail

HENRY THOMAS RYALL

28 Fight for the Standard

After R. Ansdell



Detail

WILLIAM TURNER DAVEY

29 Eastward Ho! August 1857

After H. N. O'Neil

Detail

WILLIAM TURNER DAVEY

30 Home Again

After H. N. O'Neil

Detail

WILLIAM HENRY SIMMONS

31 In Memoriam

After Noël Paton

Detail

HENRY THOMAS RYALL

32 'Home!' Return from the Crimea

After Noël Paton

Detail

HENRY THOMAS RYALL

33 The Pursuit of Pleasure

After Noël Paton

Details

AUGUSTE BLANCHARD

34 The Derby Day

After Frith

FRANCIS HOLL

35 The Railway Station

After Frith

CHARLES WILLIAM SHARPE

36 Life at the Seaside

After Frith

Detail

CHARLES GEORGE LEWIS

37 Salon d'Or, Homburg

After Frith

Detail

WILLIAM HENRY SIMMONS

38 The Departure (Second Class)

After A. Solomon

Detail

LEOPOLD JOSEPH FLAMENG

39 The Road to Ruin: College

After Frith

LEOPOLD JOSEPH FLAMENG

40 The Road to Ruin: The Royal Enclosure at Ascot

After Frith

LEOPOLD JOSEPH FLAMENG

41 The Road to Ruin: Arrest

After Frith

LEOPOLD JOSEPH FLAMENG

42 The Road to Ruin: Struggles

After Frith

WILLIAM HENRY SIMMONS

43 Claudio and Isabella

After Holman Hunt

Detail

WILLIAM HENRY SIMMONS

44 The Light of the World

After Holman Hunt

Detail

WILLIAM HENRY SIMMONS

45 The Proscribed Royalist

After Millais

Detail

THOMAS OLDHAM BARLOW

46 The Huguenot

After Millais

Detail

THOMAS LEWIS ATKINSON

47 The Black Brunswicker

After Millais

Detail

BURNE-JONES

48 The Briar Wood

BURNE-JONES

49 The Council Chamber

BURNE-JONES

50 The Garden Court

BURNE-JONES

51 The Rose Bower

ÉMILE BOILVIN
52 Vespertina Quies
After Burne-Jones

Detail

JOHN DOUGLAS MILLER

53 Invocation

After Leighton

Detail

THOMAS GOOCH APPLETON

54 Dreamers

After A. J. Moore

Detail

55 The Greek Dance
After Poynter

Detail

56 The Baths of Caracalla
After Alma-Tadema

LEOPOLD LOWENSTAM

57 He loves me—He loves me not!

After Alma-Tadema

HERBERT DICKSEE

58 Hesperia

After Frank Dicksee

CHARLES OLIVER MURRAY

59 My Lady's Garden

After J. Y. Hunter

JAMES DOBIE

60 After dinner rest awhile

After W. Dendy Sadler

LEOPOLD JOSEPH FLAMENG

61 Richard Duke of Gloucester and the Lady Anne

After E. A. Abbey

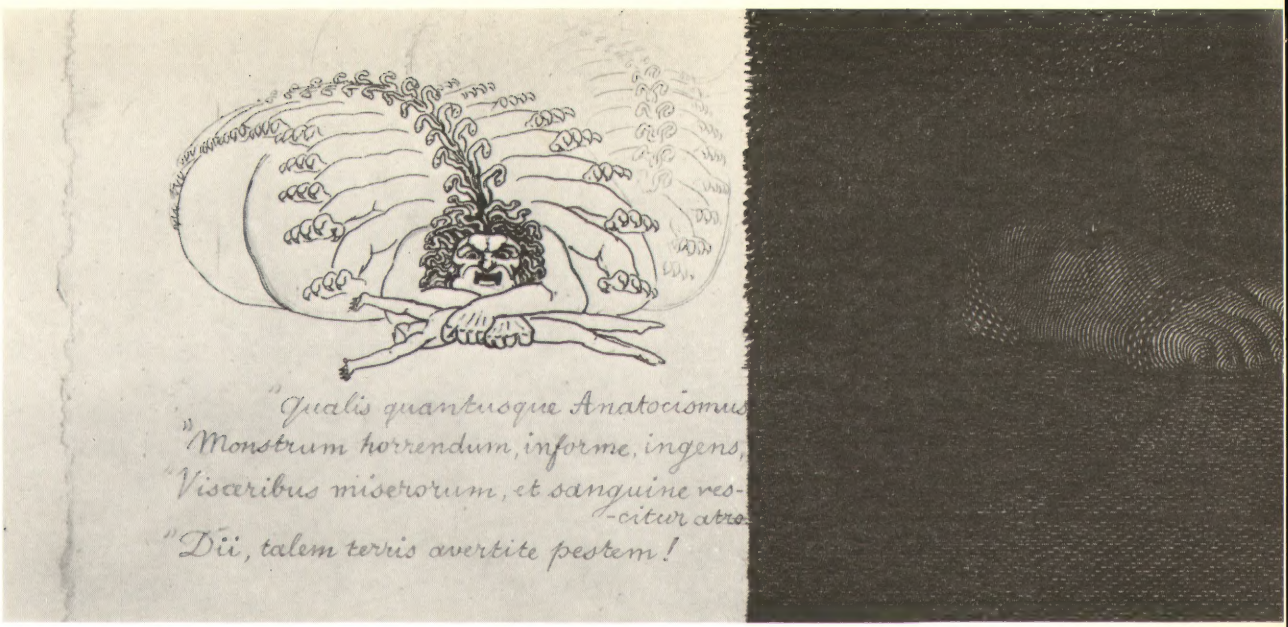
JOEL BALLIN
62 Les Adieux
After Tissot

Detail

JAMES TISSOT

63 The Trafalgar Tavern at Greenwich, 1878

Detail



Remarque (see cat. no. 1)